ANNÉES DE PÈLERINAGE

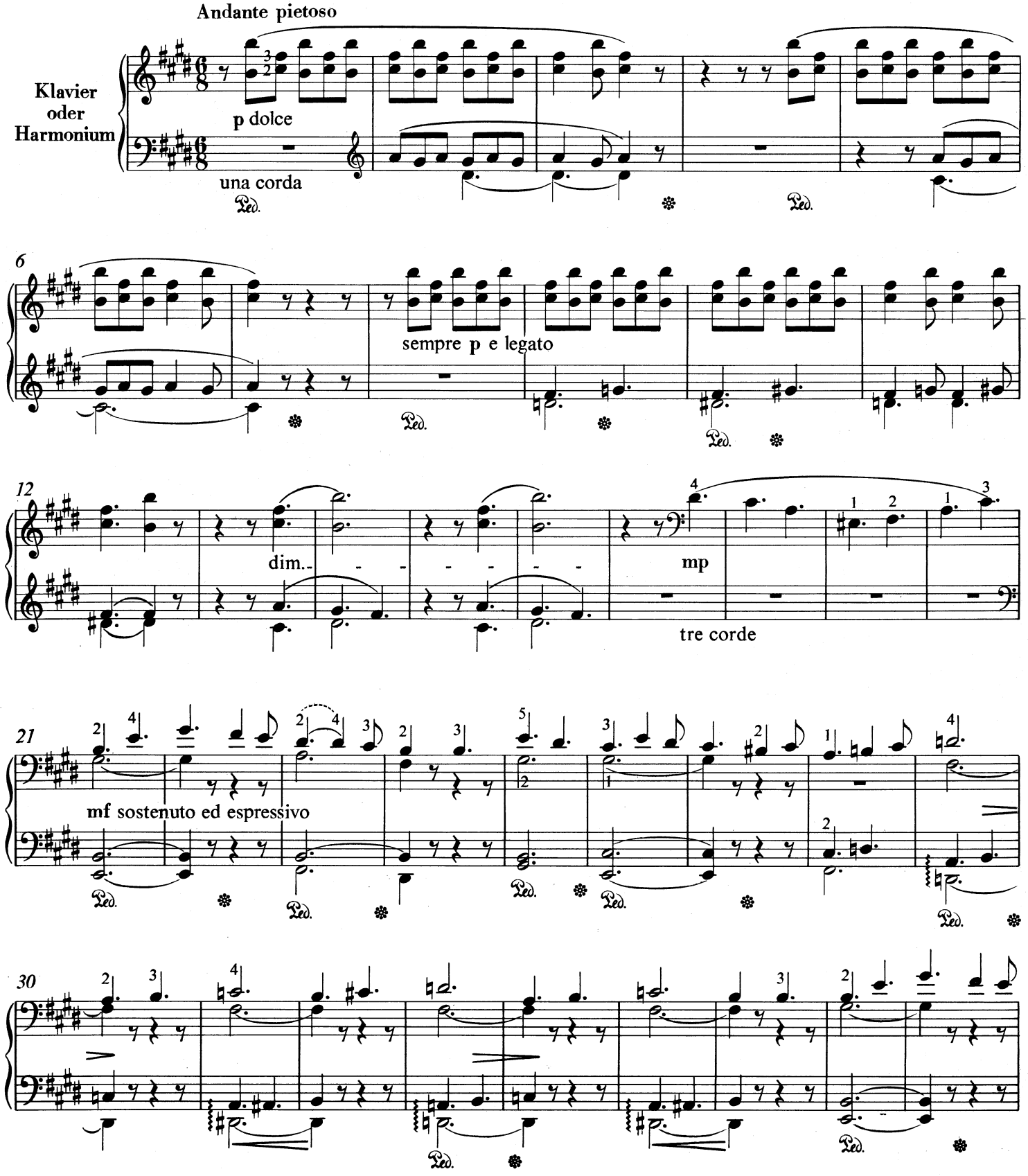
TROISIÈME ANNÉE

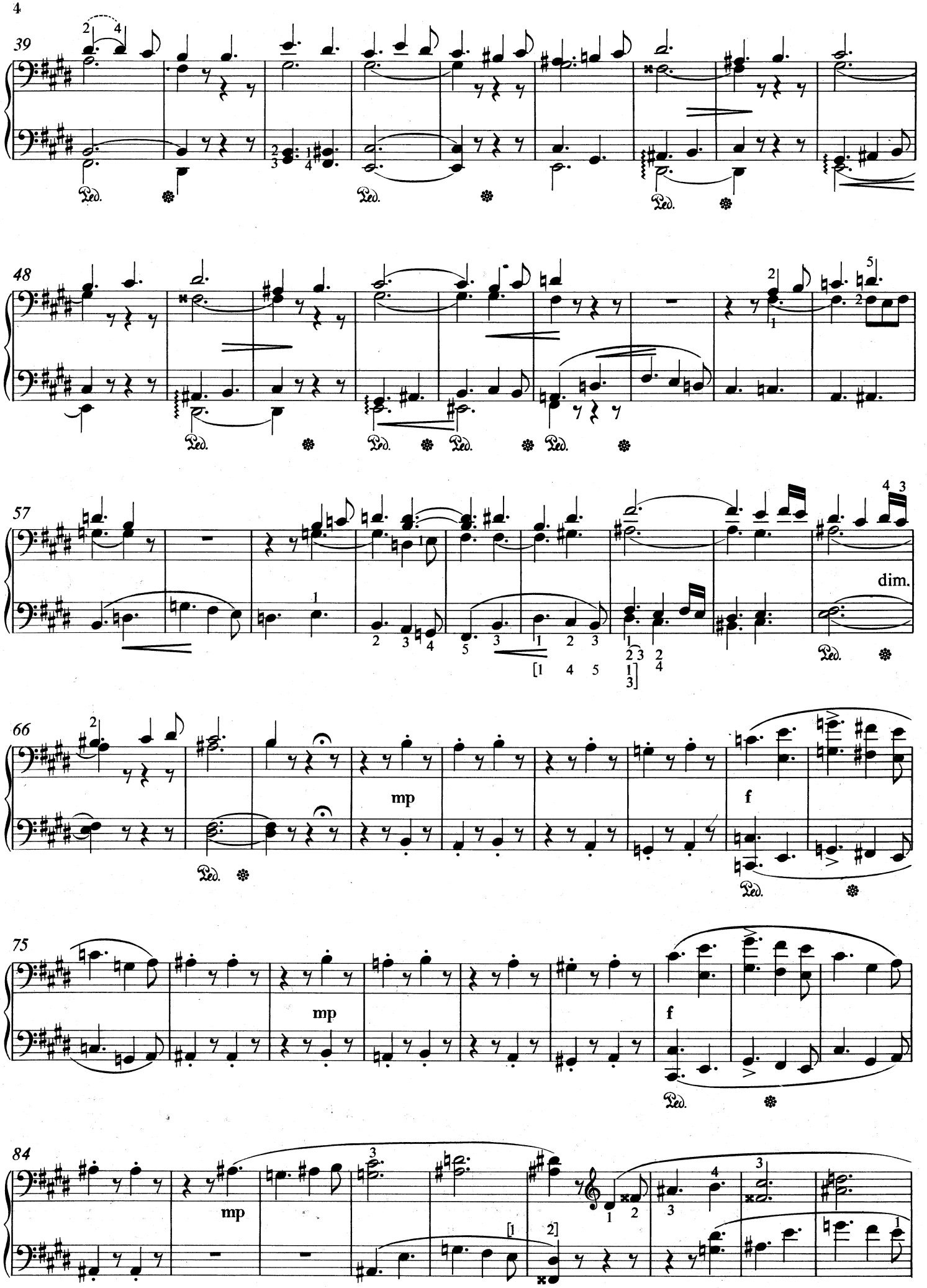
ANNÉES DE PÈLERINAGE

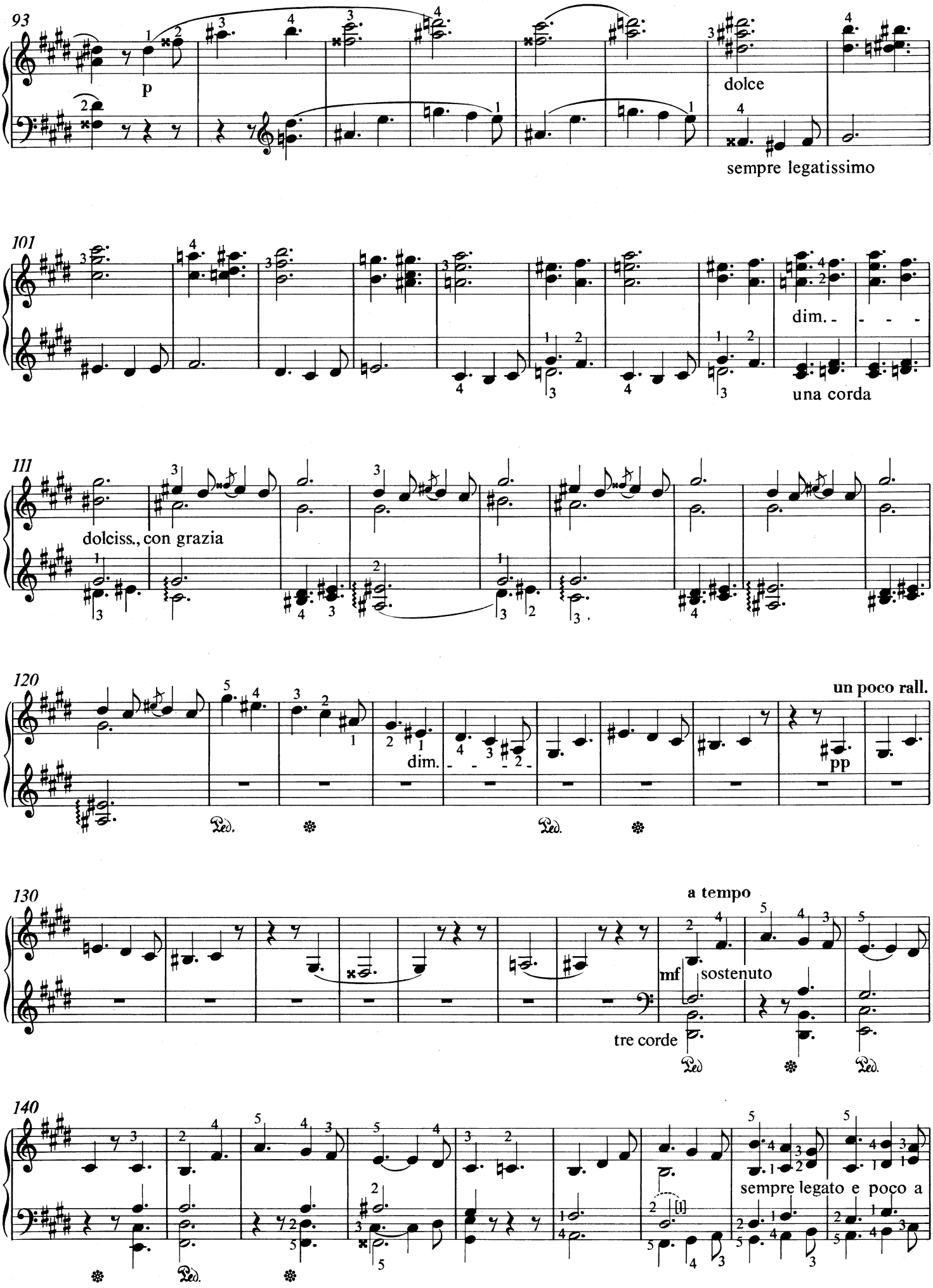
Troisième Année

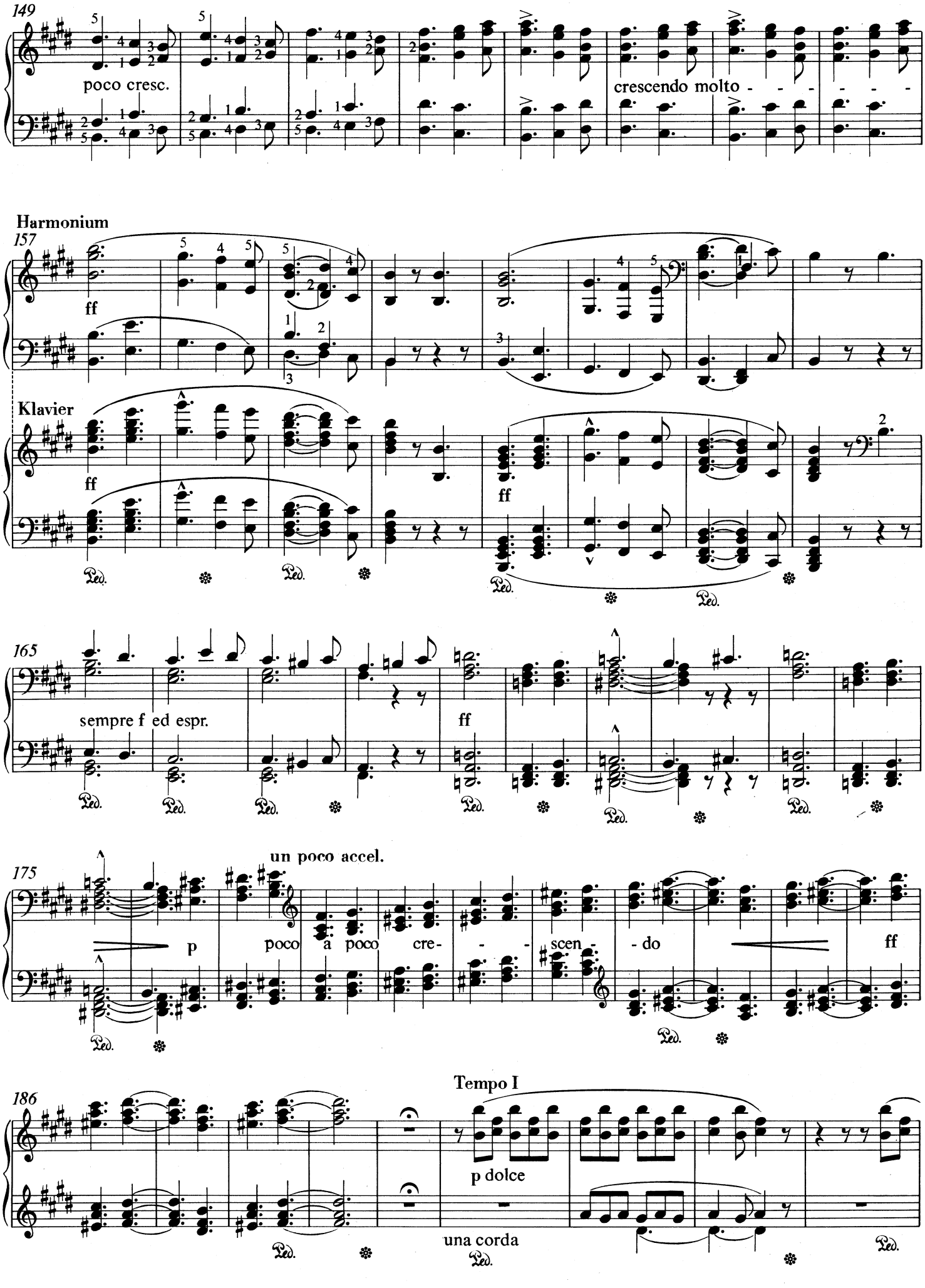
1. ANGELUS!

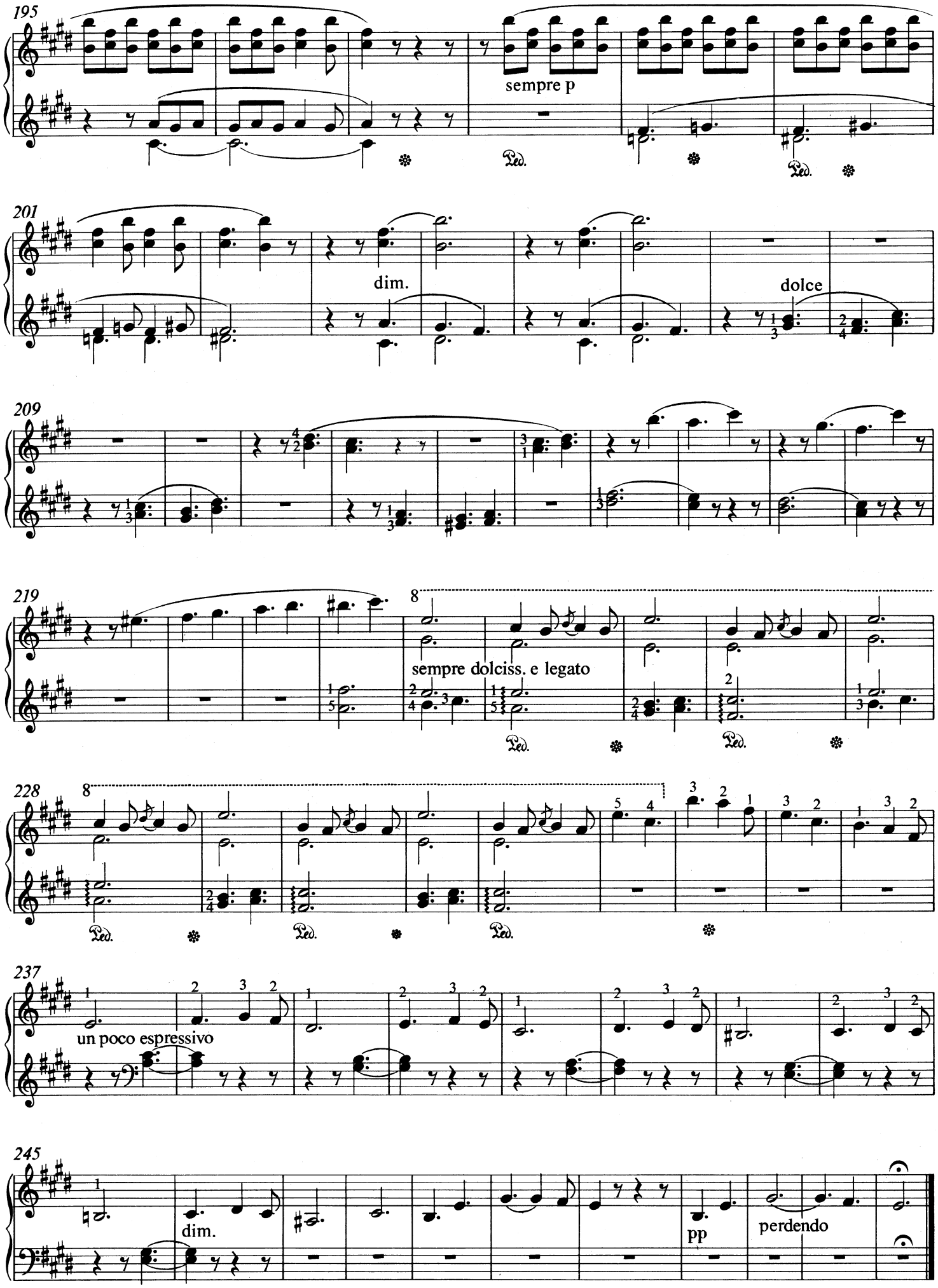
Prière aux anges gardiens




39
48
57
dim.
66
mp
f
75
mp
f
84
mp

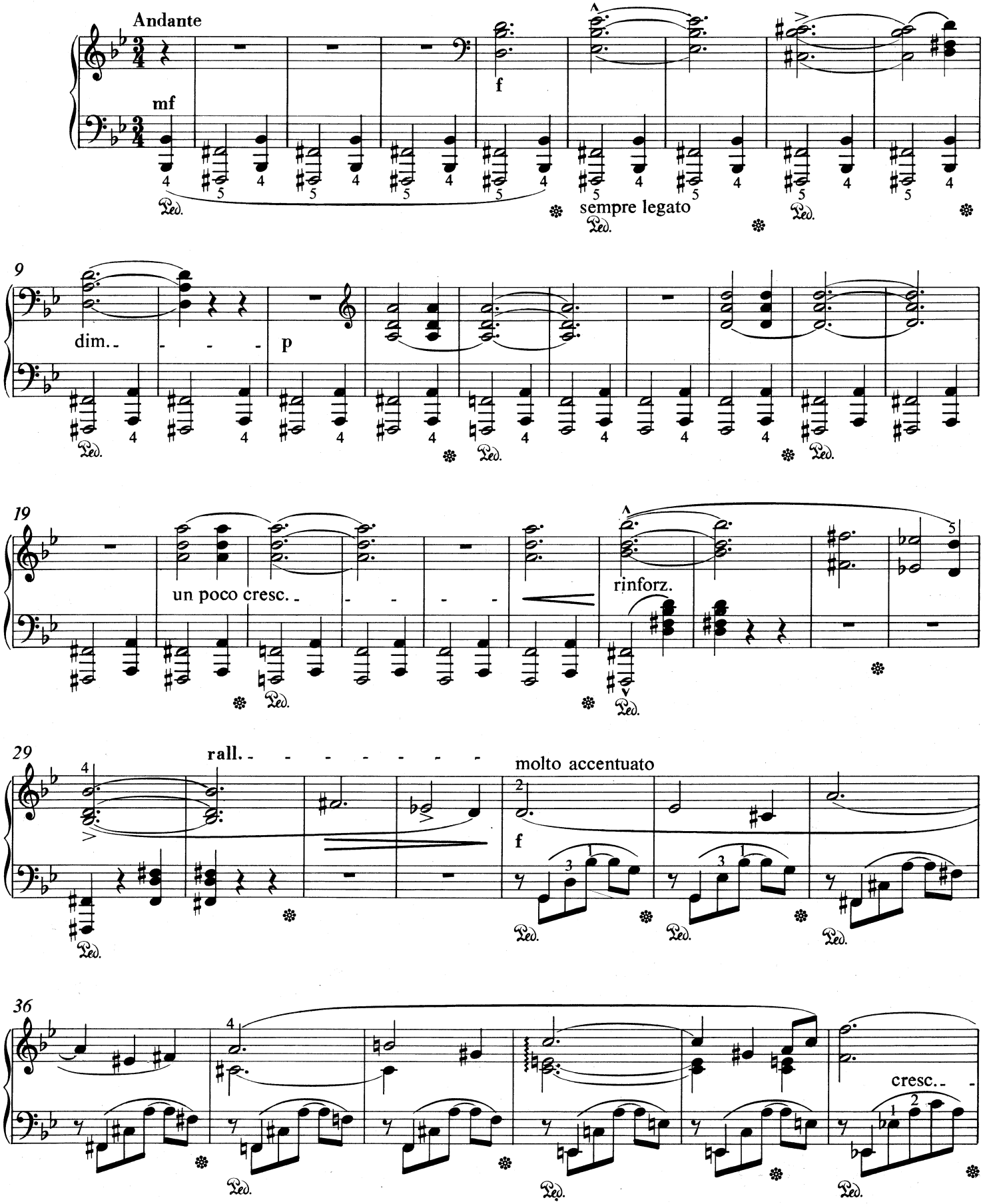

93
p
dolce
sempre legatissimo
101
dim.
una corda
111
dolciss., con grazia
120
un poco rall.
dim.
pp
130
a tempo
mf
sostenuto
tre corde
140
sempre legato e poco a

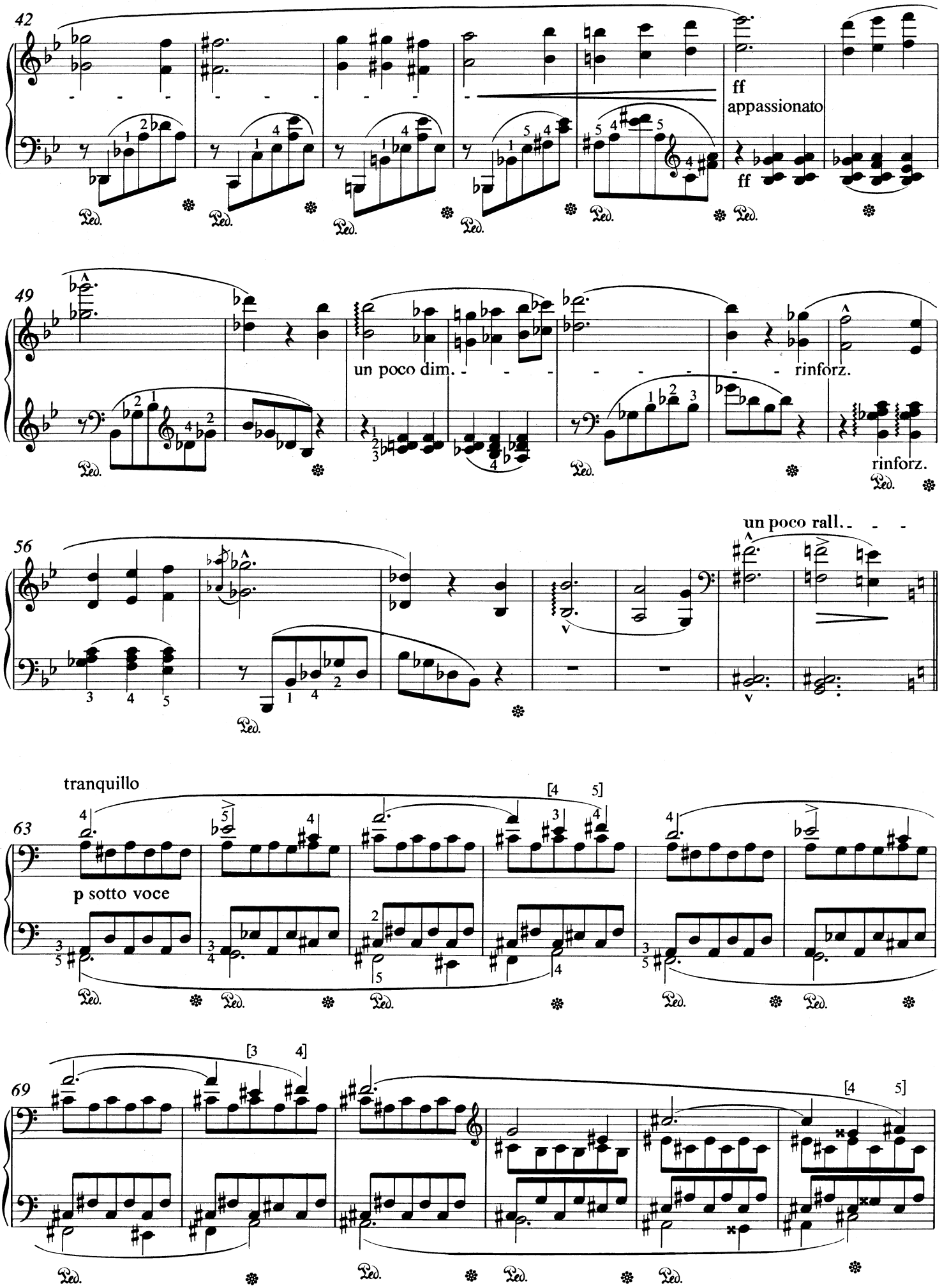

149
poco cresc.
crescendo molto
Harmonium
157
ff
Klavier
ff
ff
Ped.
165
sempre f ed espr.
ff
un poco accel.
175
p
poco a poco cre- scen- do
ff
Tempo I
186
p dolce
una corda
Ped.

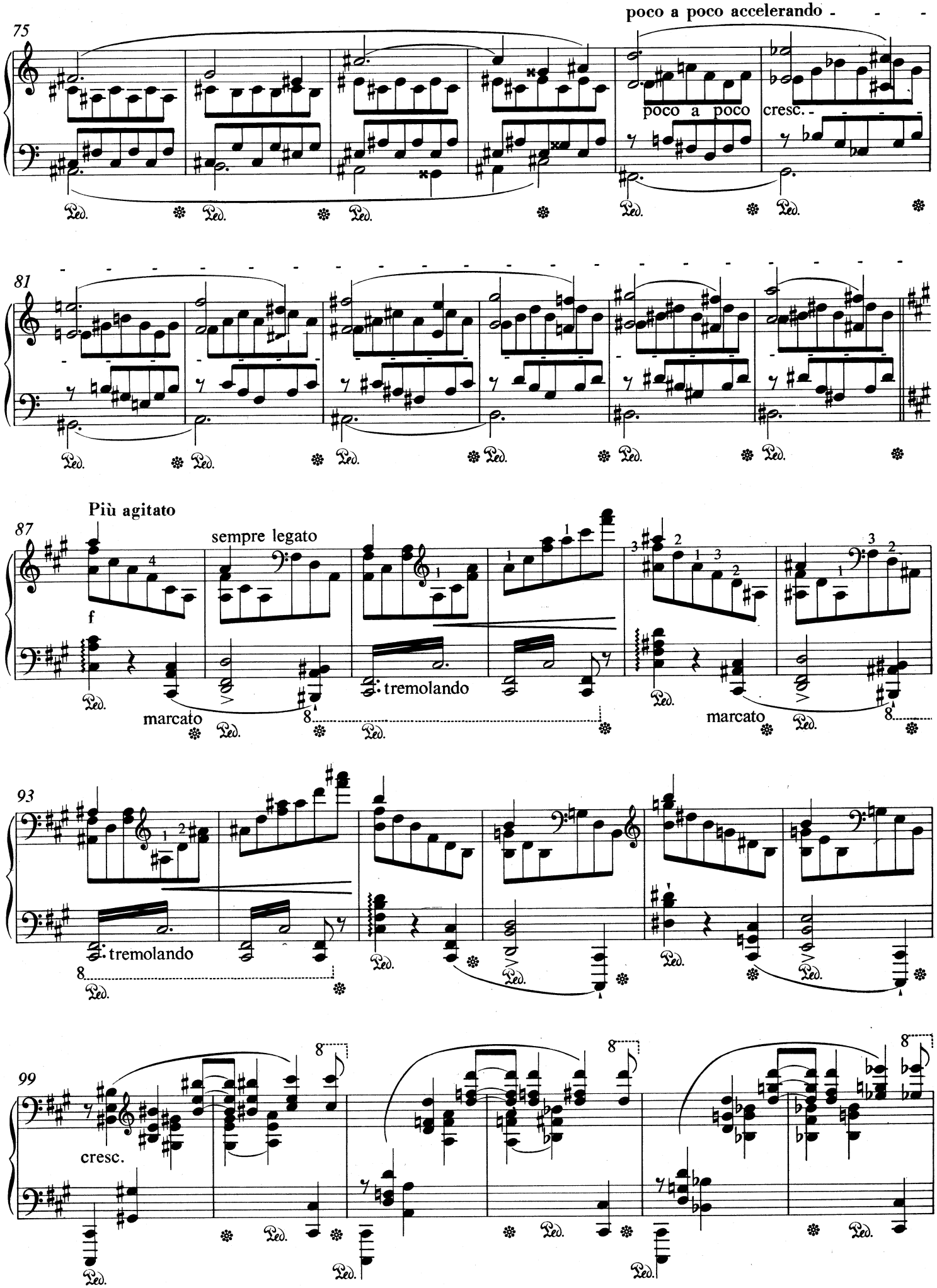

195
sempre p
201
dim.
dolce
209
219
8
sempre dolciss. e legato
228
8
237
un poco espressivo
245
dim.
pp
perdendo

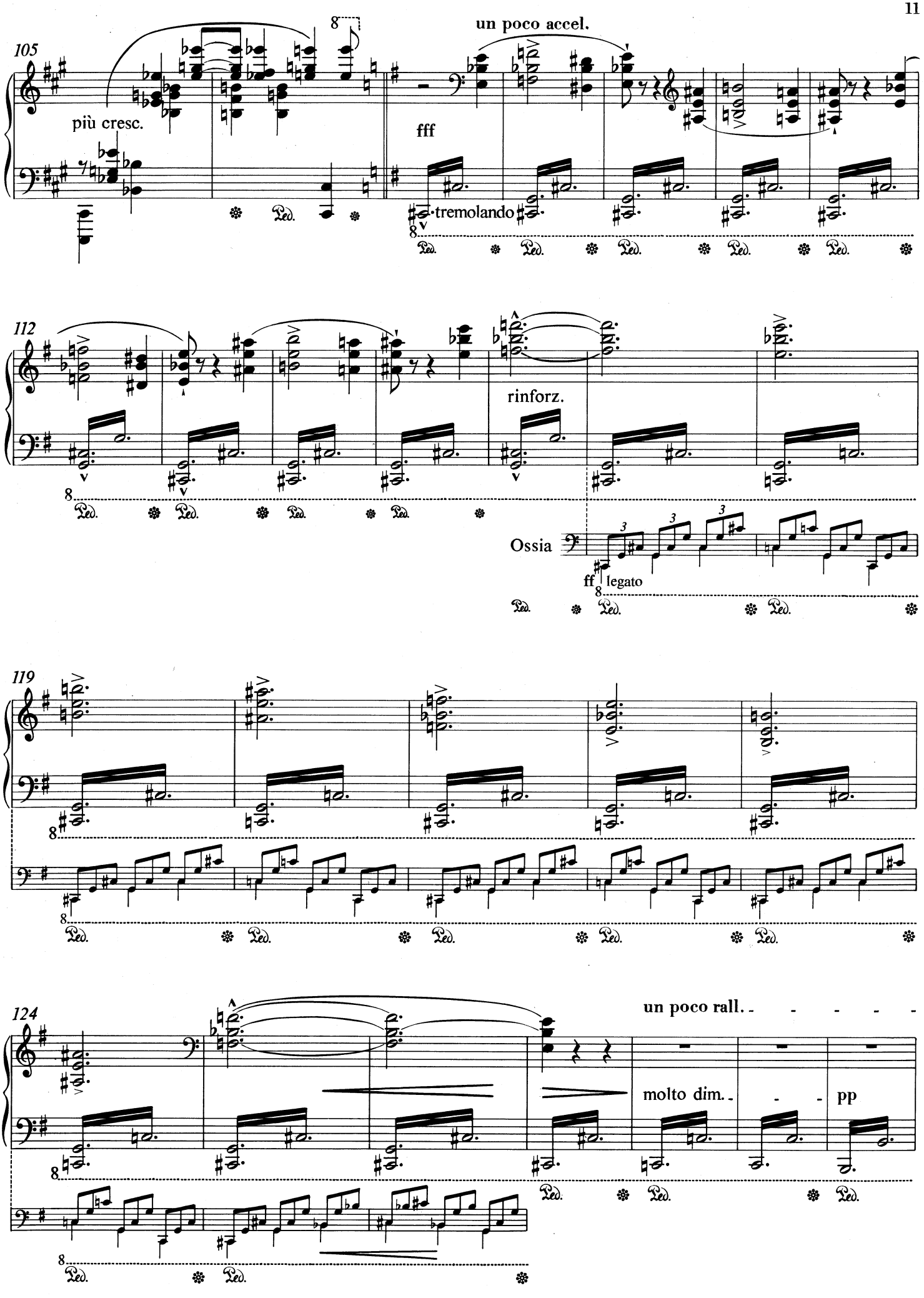
2. AUX CYPRÈS DE LA VILLA D'ESTE Nº I

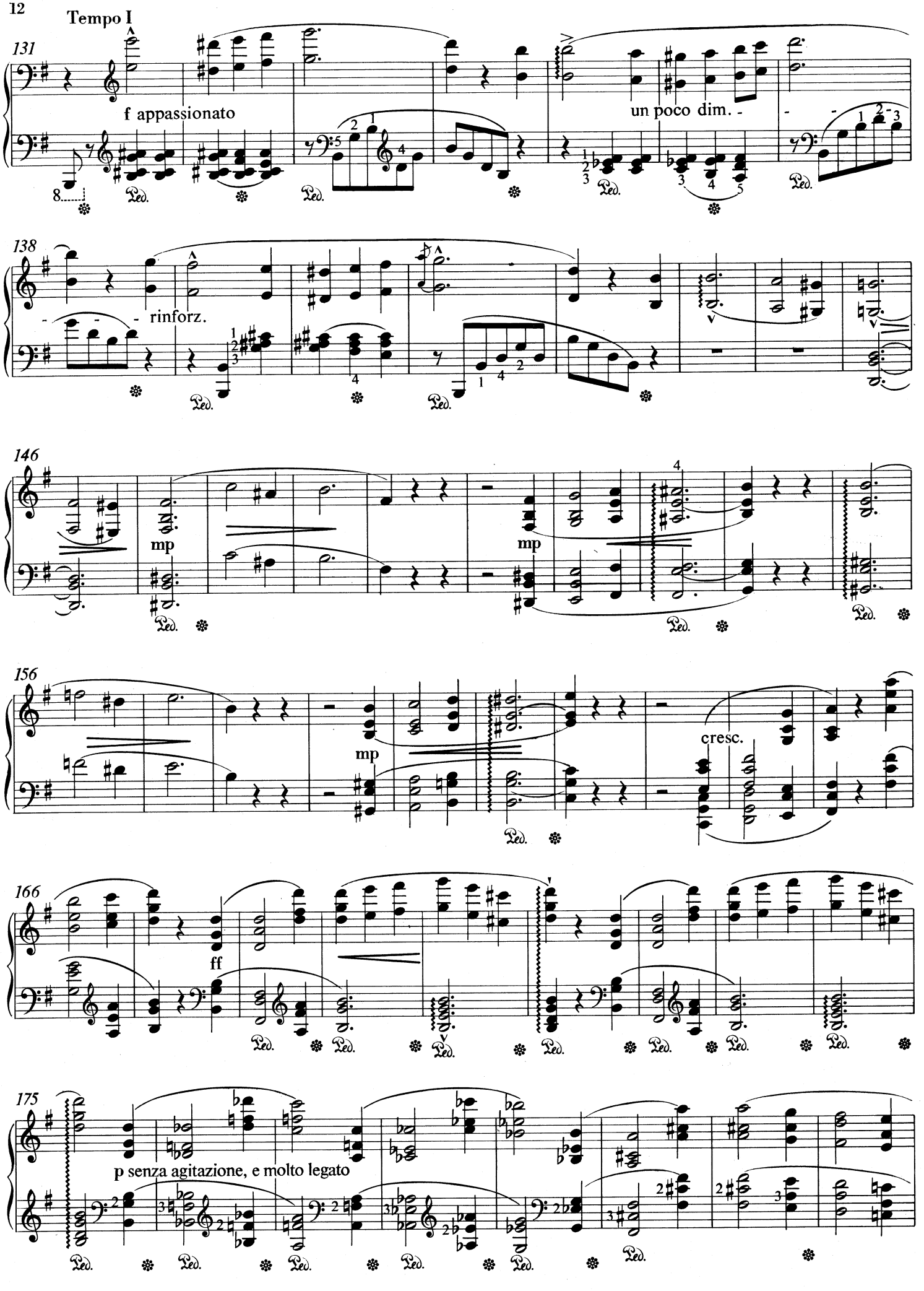
Thrénodie

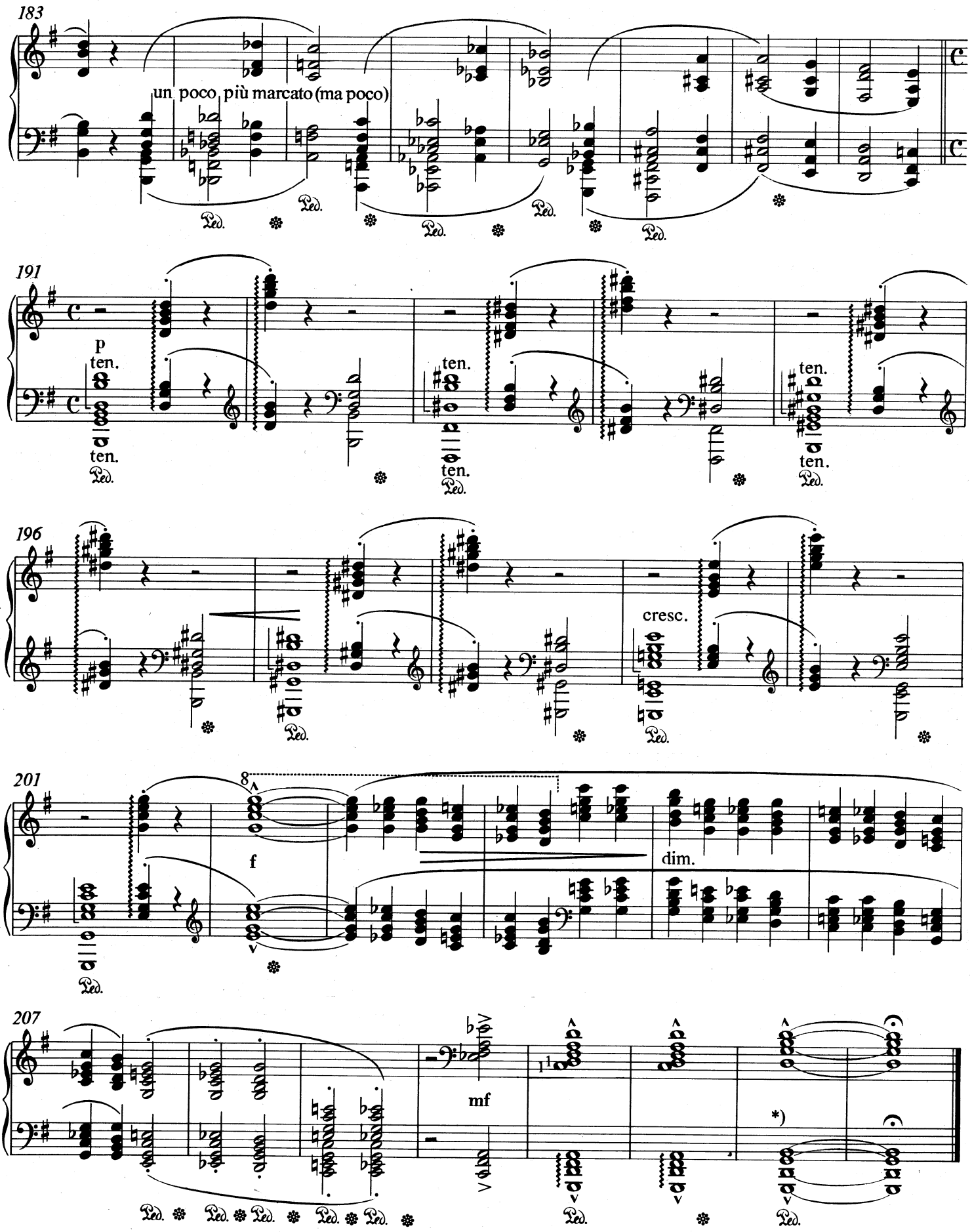



42
ff
appassionato
ff
49
un poco dim.
rinforz.
rinforz.
56
un poco rall.
tranquillo
63
p sotto voce
69


poco a poco accelerando
75
poco a poco
cresc.
81
Più agitato
87
sempre legato
f
marcato
tremolando
marcato
93
tremolando
99
cresc.


105
più cresc.
fff
un poco accel.
tremolando
112
rinforz.
Ossia
ff legato
119
124
molto dim.
un poco rall.
pp


Tempo I
131
f appassionato
un poco dim.
138
rinforz.
146
mp
mp
156
mp
cresc.
166
ff
175
p senza agitazione, e molto legato

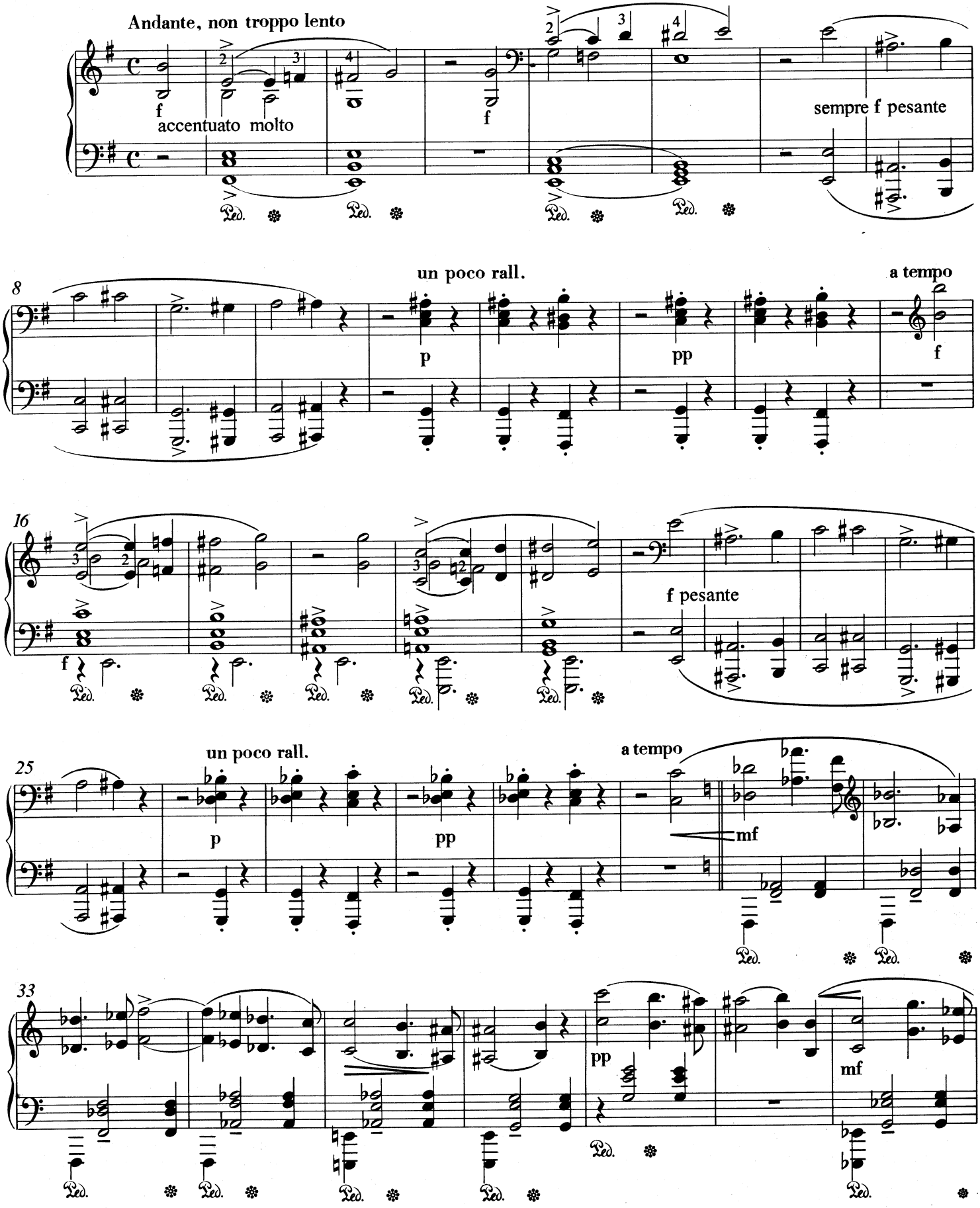


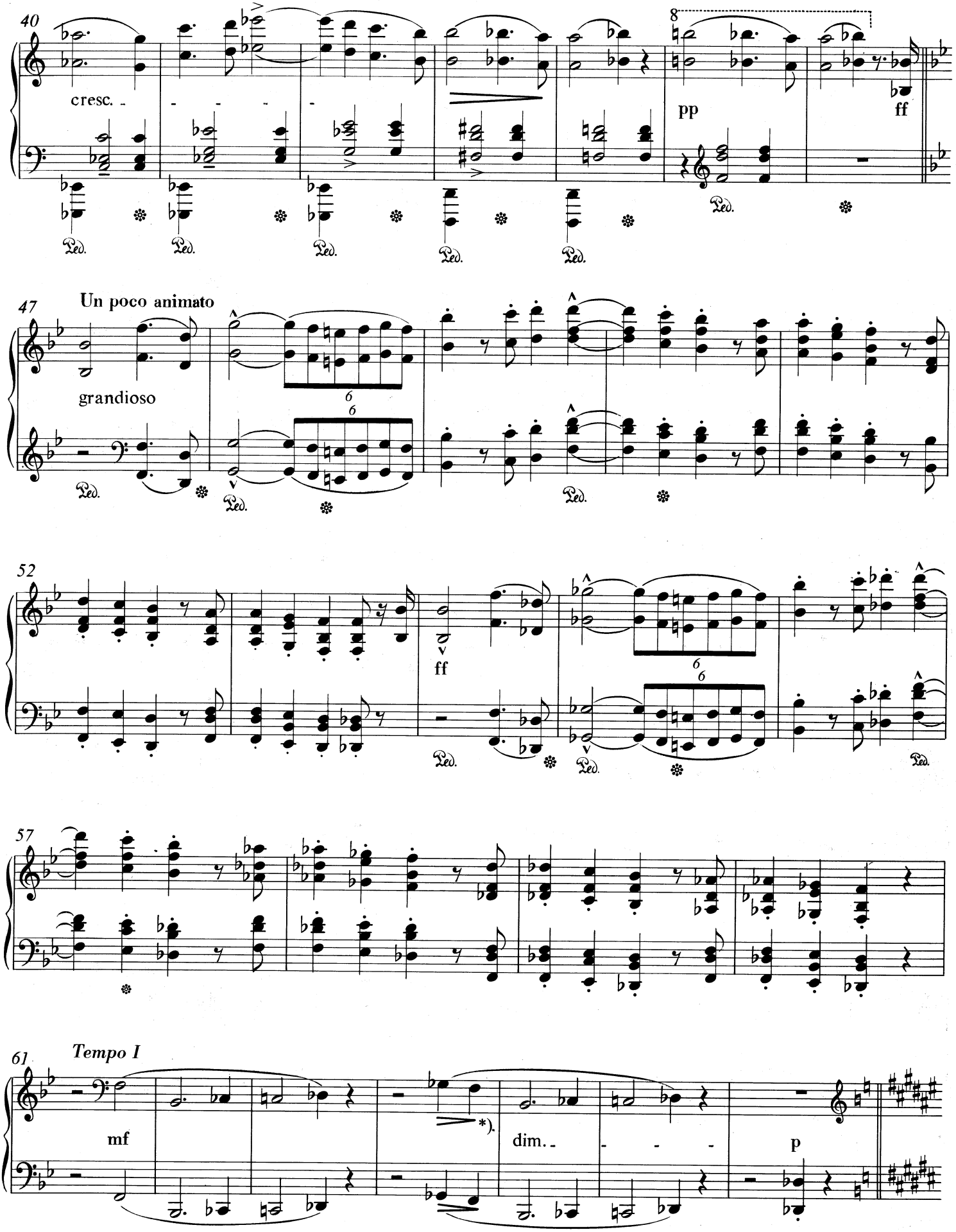
*) Das Fehlen eines Arpeggio-Zeichens ist offenbar Absicht. Wenn man auch die Töne des Schlußakkordes nicht gleichzeitig anschlagen kann, so sollte doch Liszts Absicht durch eine Spielart, die von der der Arpeggien in den früheren Takten abweicht, deutlich werden.

*) The omission of the *arpeggio* sign is intentional. Even if we cannot strike all the notes in the chord at once, we do have to make Liszt's intention felt by a way of playing which differs from the *arpeggio* of the preceding bar.

3. AUX CYPRÈS DE LA VILLA D'ESTE N° II

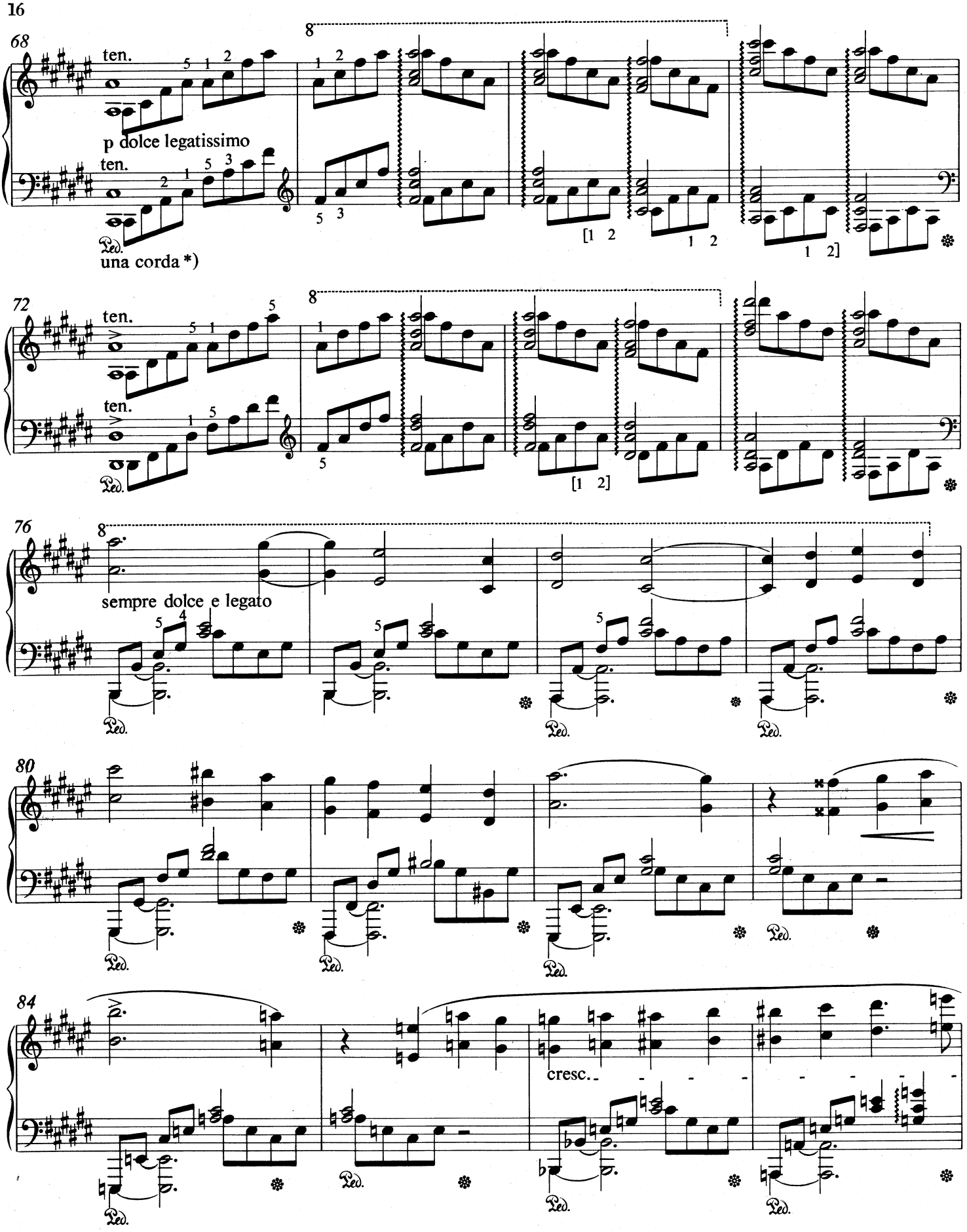
Thrénodie





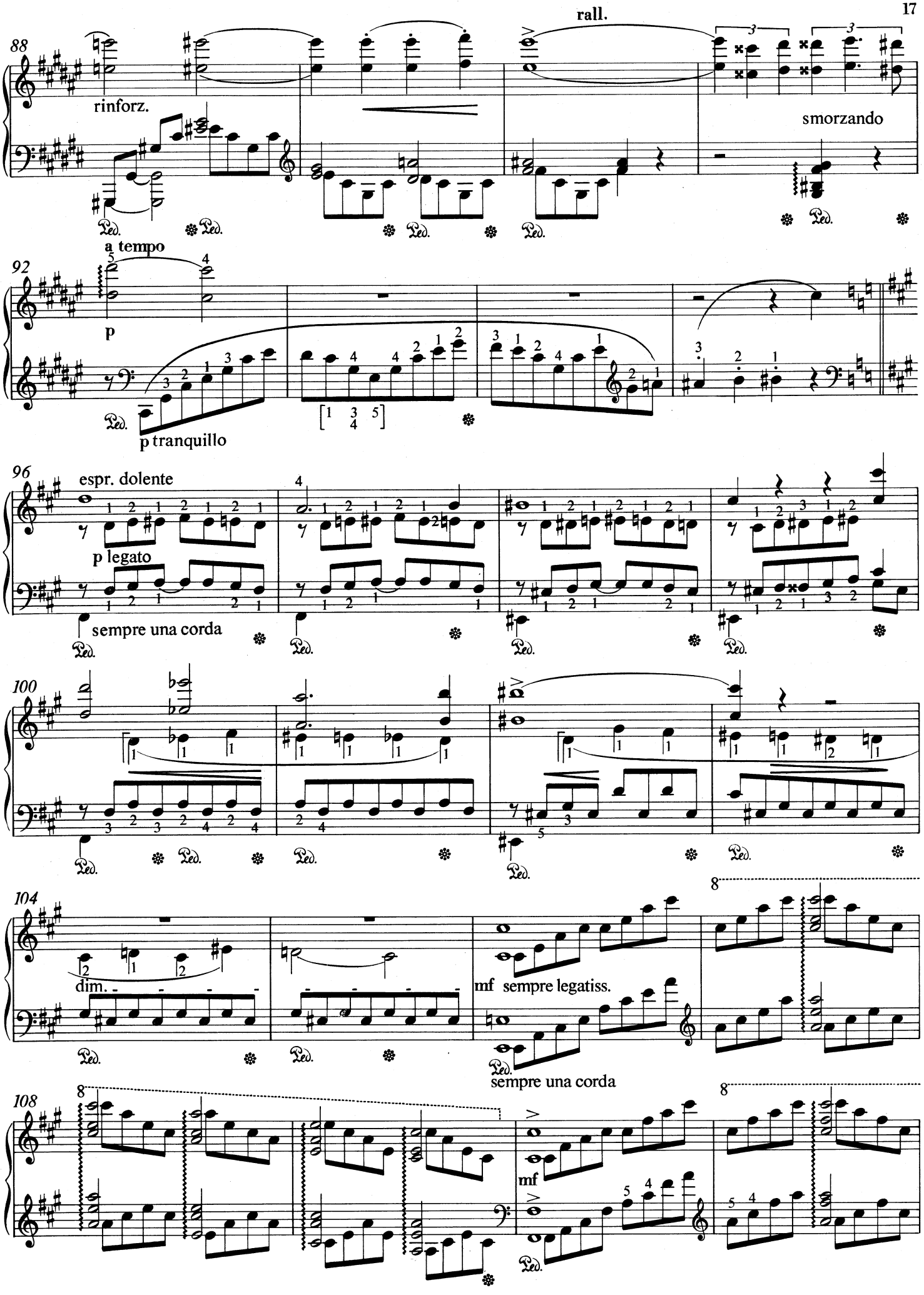
*) Die für beide Hände notierten Zeichen bedeuten die Hervorhebung zweier Töne, mit nachfolgendem *diminuendo*.

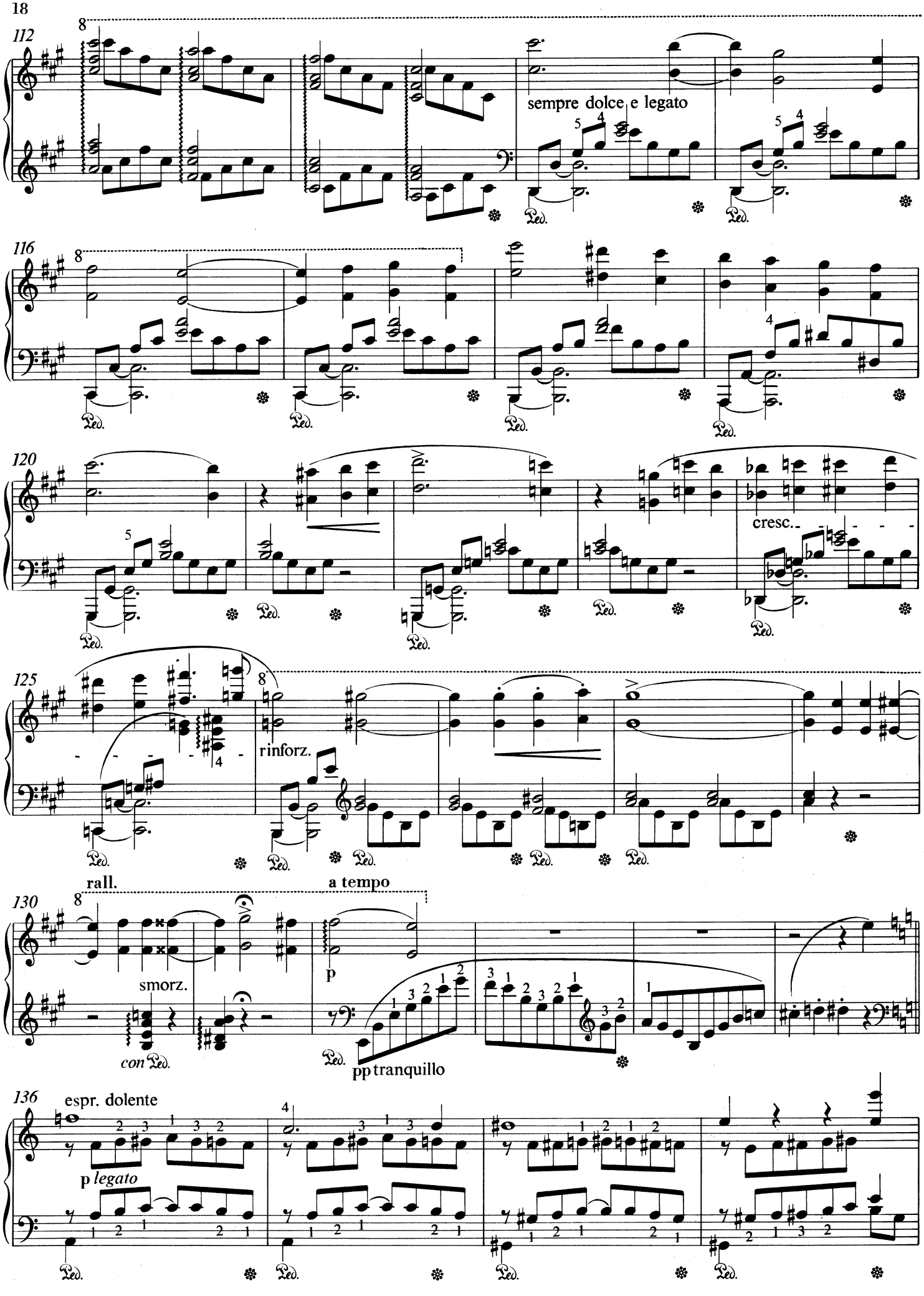
*) The signs written out in both hands signifie emphasis with respect to two notes but within this it also means *diminuendo*.

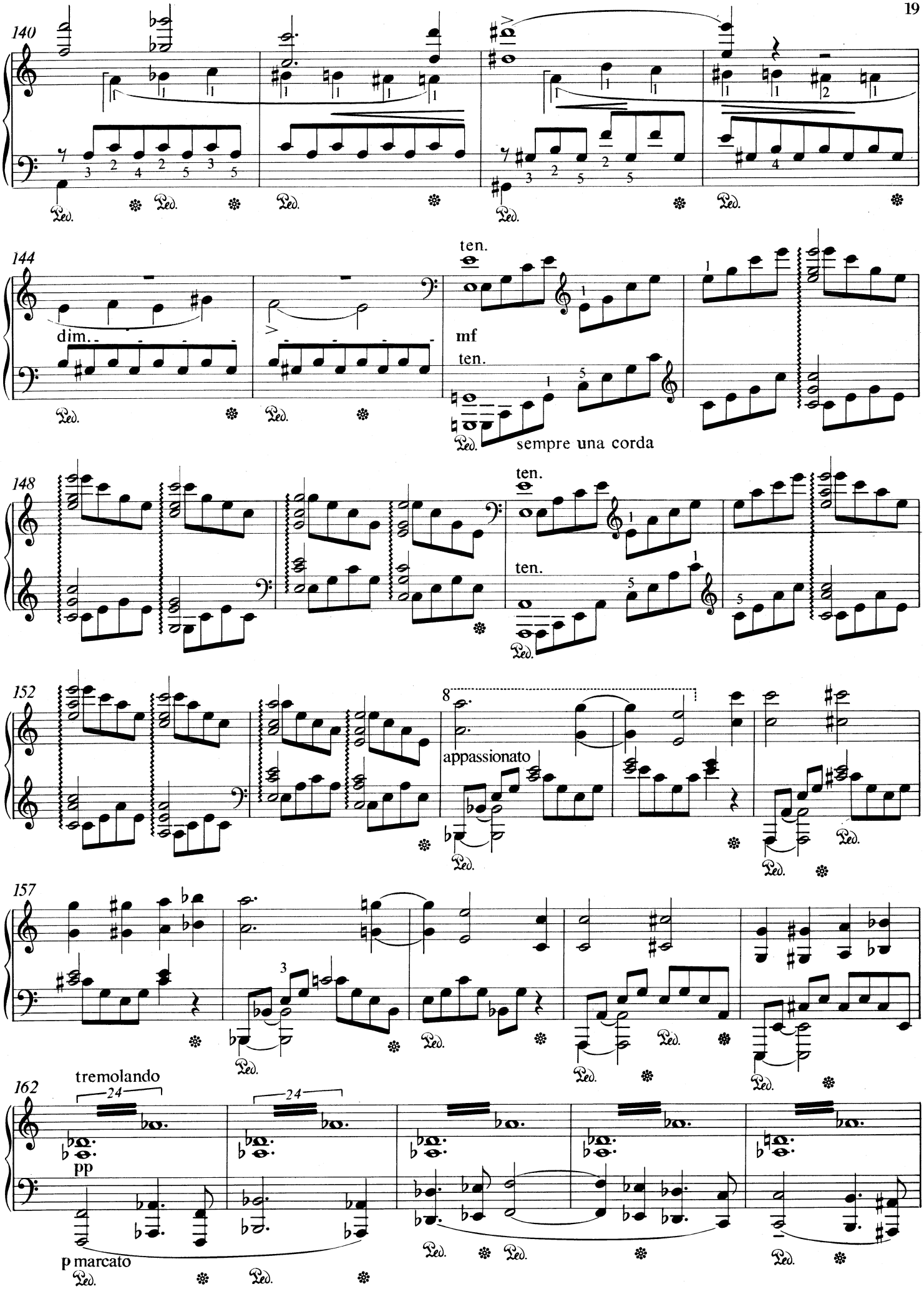


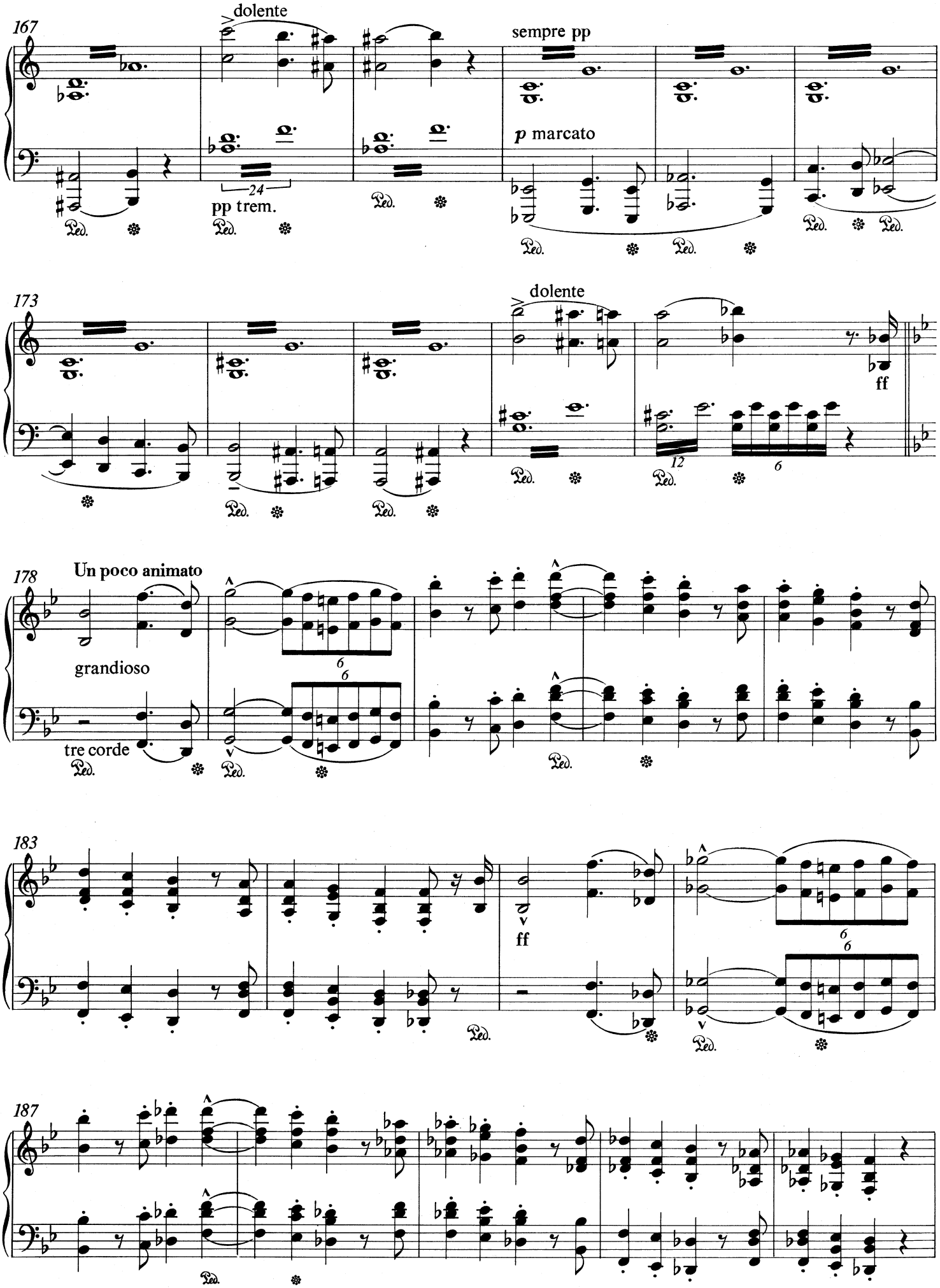
*) *una corda* ist, trotz der inzwischen auftretenden Zeichen *cresc.* und *rinforz.* bis zum Auftakt des Taktes 178 gültig, was auch die Anweisung *sempre una corda* in den Takten 96, 106 und 146 ausdrücklich bestätigt.

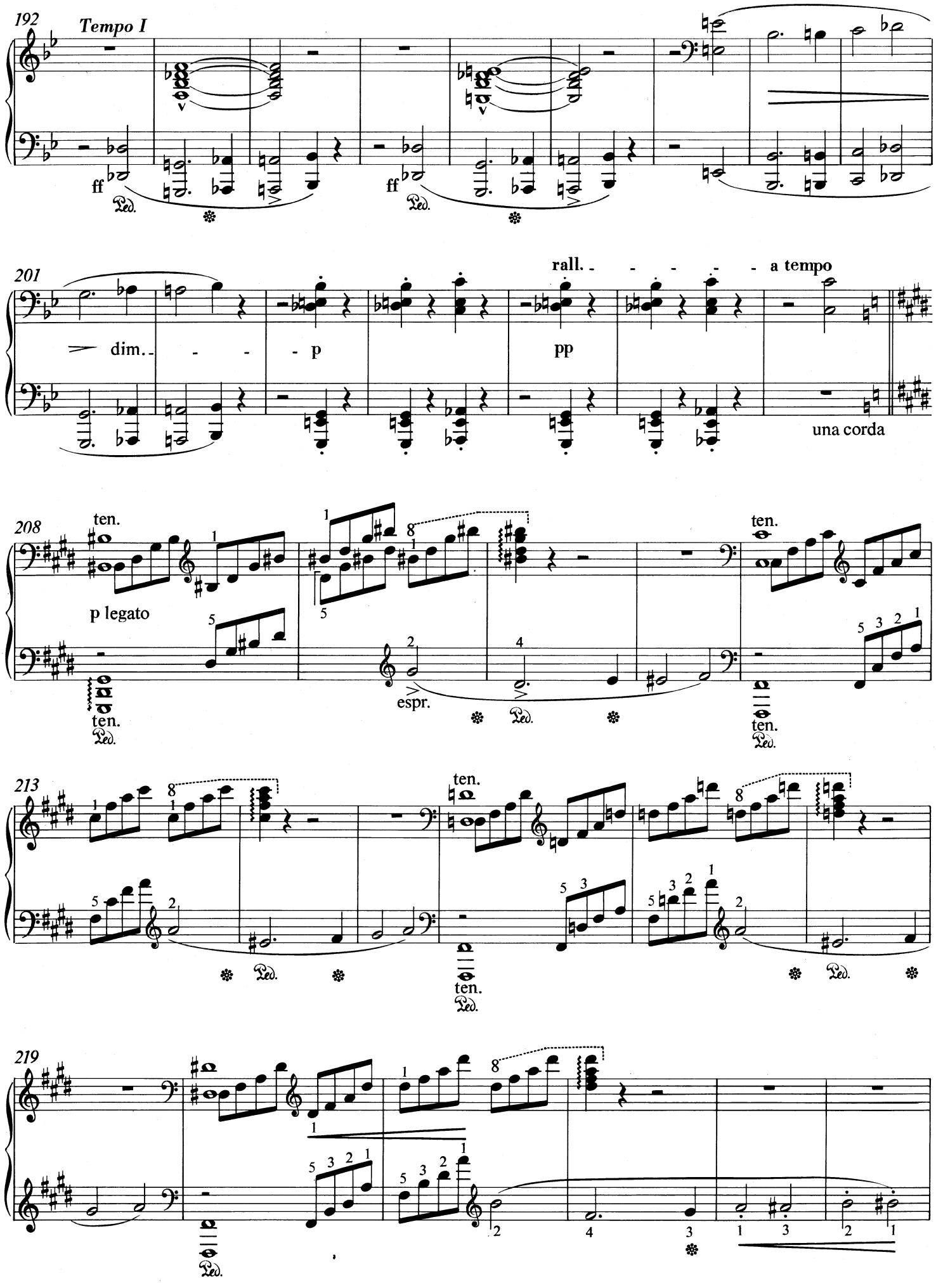
*) The *una corda* remains valid right up to the upbeat of bar 178, in spite of the *cresc.* and *rinforz.* indications which occur meantime. This is confirmed by *sempre una corda* written out in bars 96, 106 and 146, too.

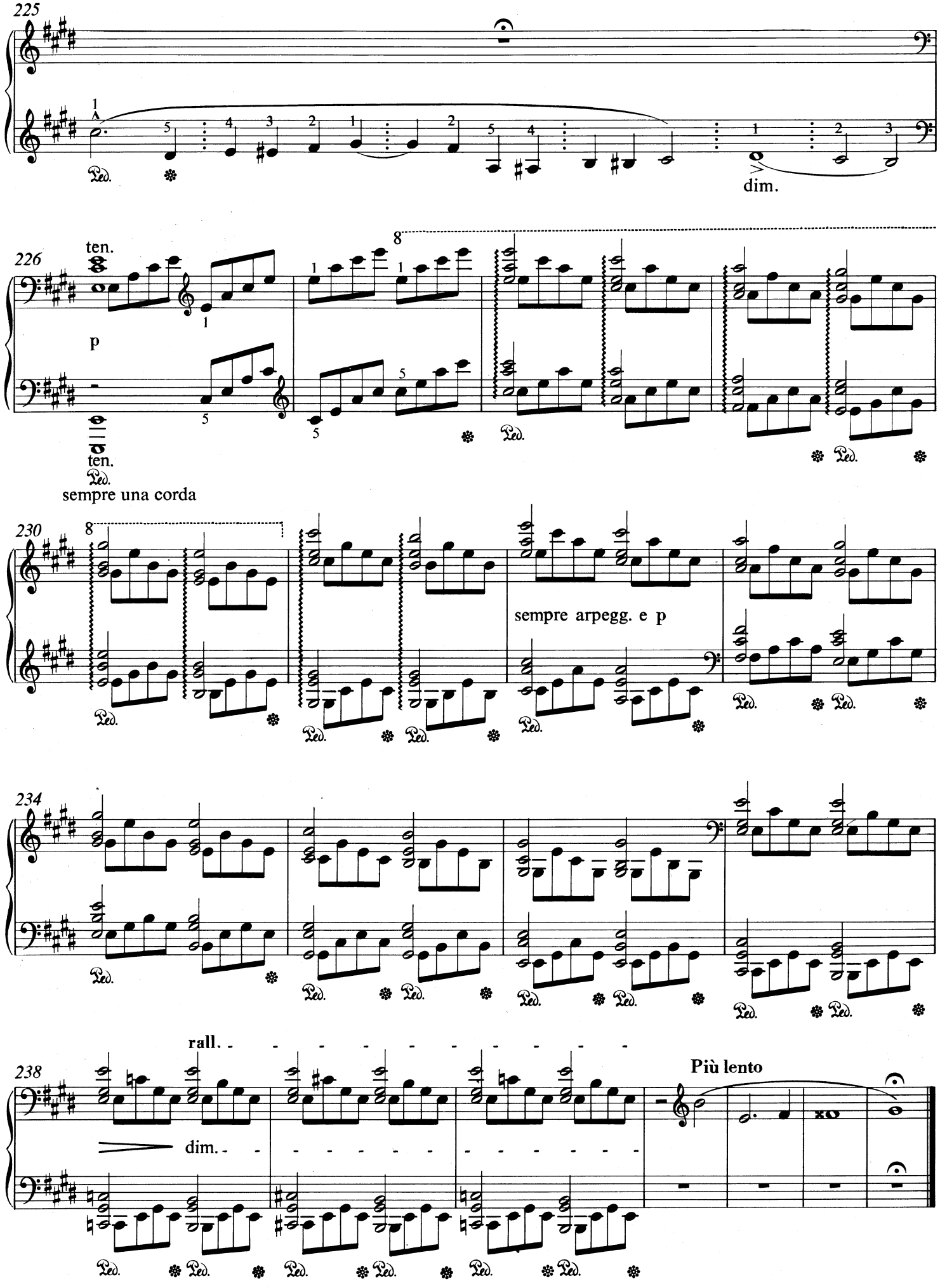

rall.
88
rinforz.
smorzando
a tempo
92
p
p tranquillo
96
espr. dolente
p legato
sempre una corda
100
104
dim.
mf sempre legatiss.
sempre una corda
108
mf


112
sempre dolce e legato
116
120
cresc.
125
rinforz.
rall.
a tempo
130
smorz.
p
con Ped.
pp tranquillo
136
espr. dolente
p legato

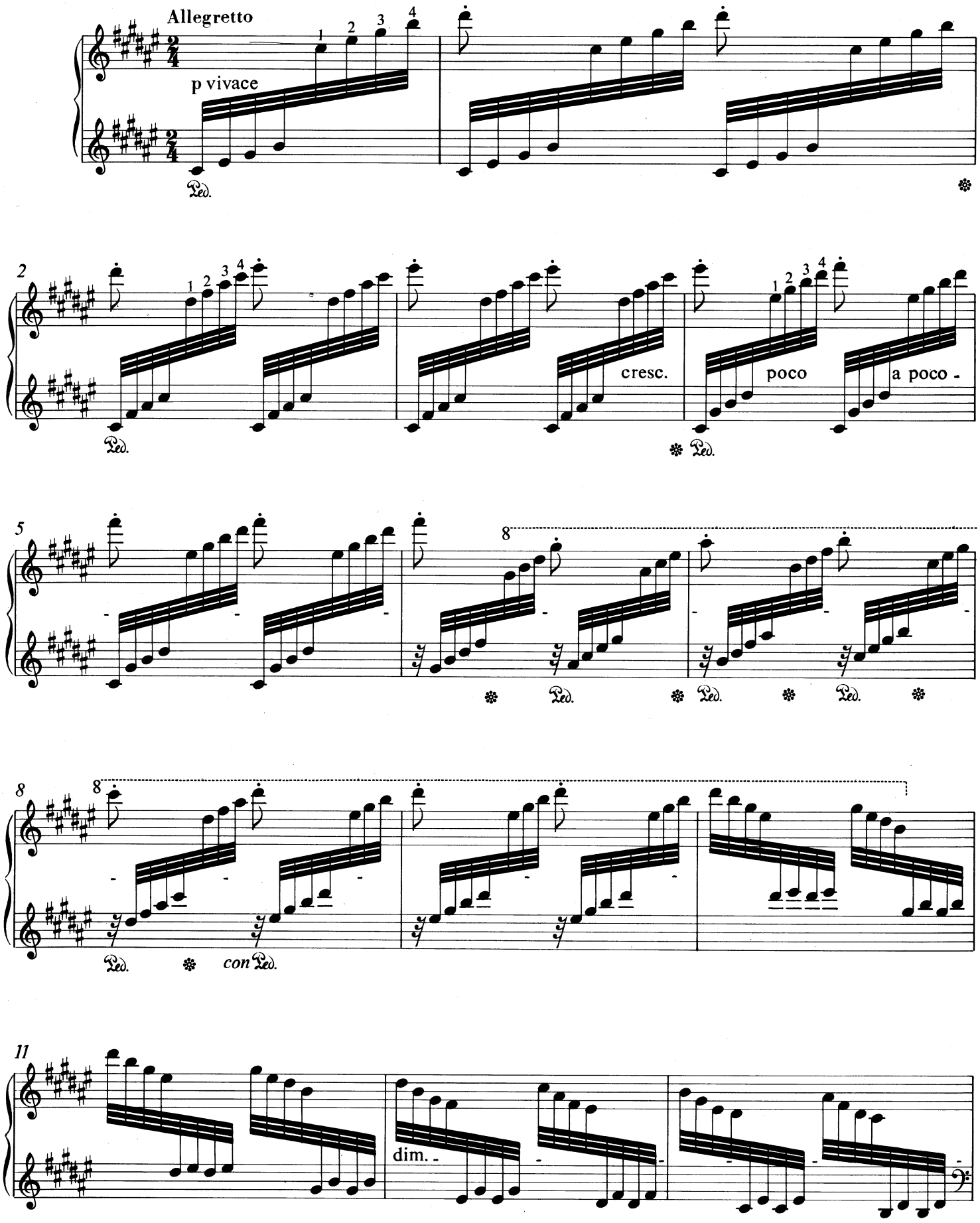

140
144
dim.
ten.
mf
ten.
sempre una corda
148
ten.
ten.
152
8
appassionato
157
3
162
tremolando
24
24
pp
p marcato

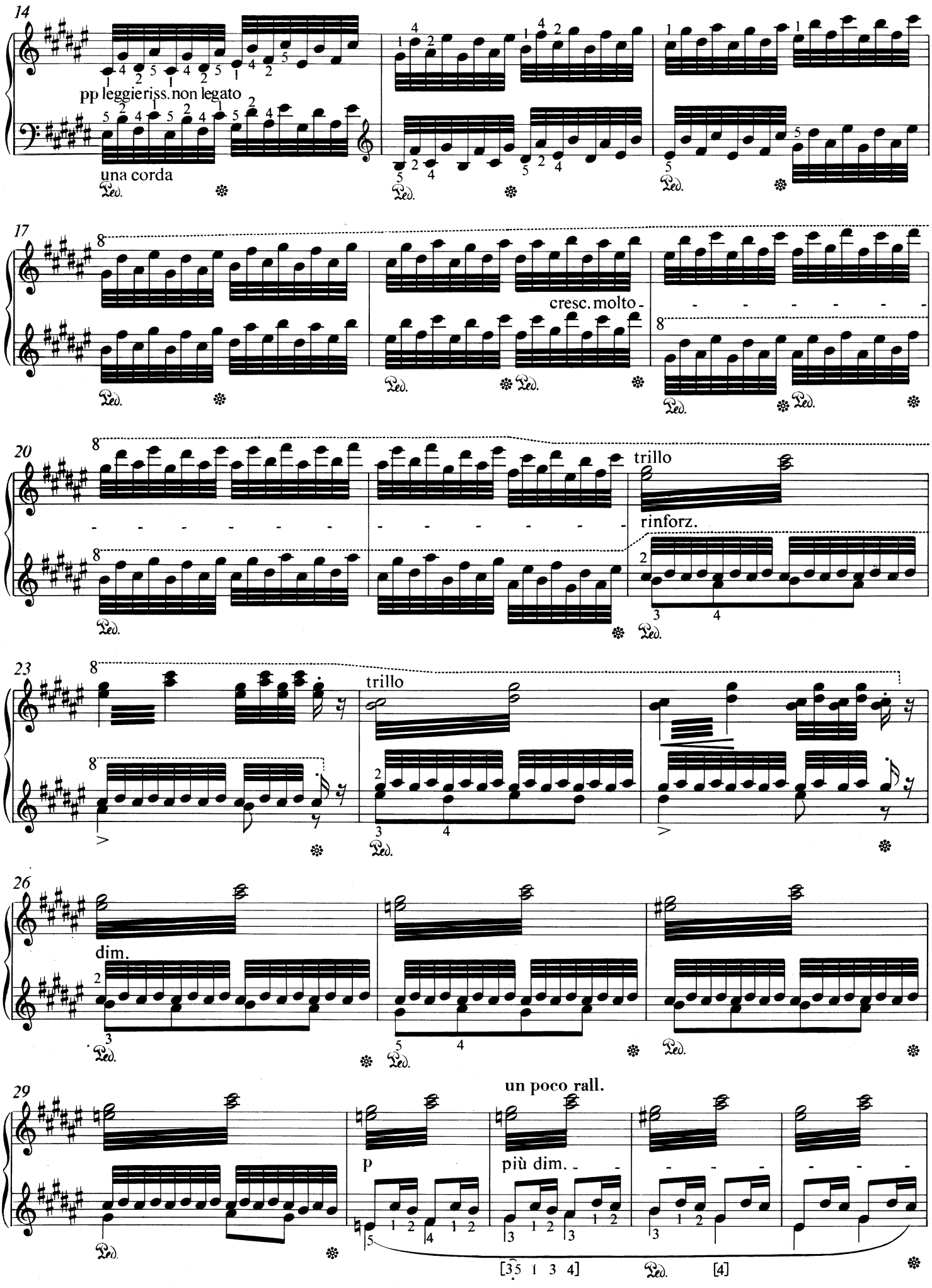

167
dolente
sempre pp
p marcato
24
pp trem.
Ped.
173
dolente
ff
12
6
178
Un poco animato
grandioso
tre corde
6
6
183
ff
187

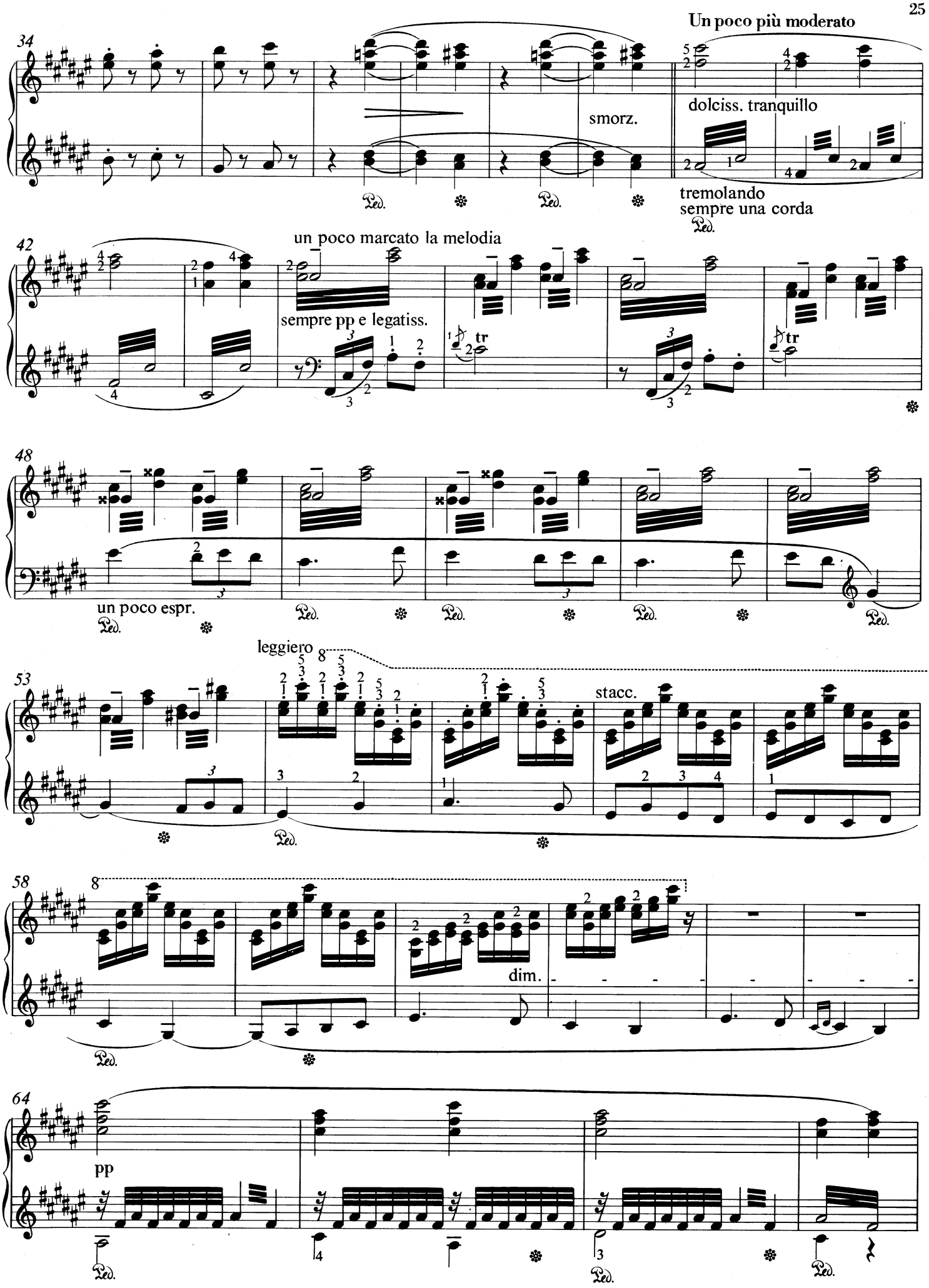

192
Tempo I
ff
Ped.
ff
Ped.
201
dim.
p
rall.
a tempo
pp
una corda
208
ten.
p legato
ten.
Ped.
espr.
Ped.
ten.
ten.
Ped.
213
ten.
Ped.
Ped.
ten.
Ped.
219
Ped.

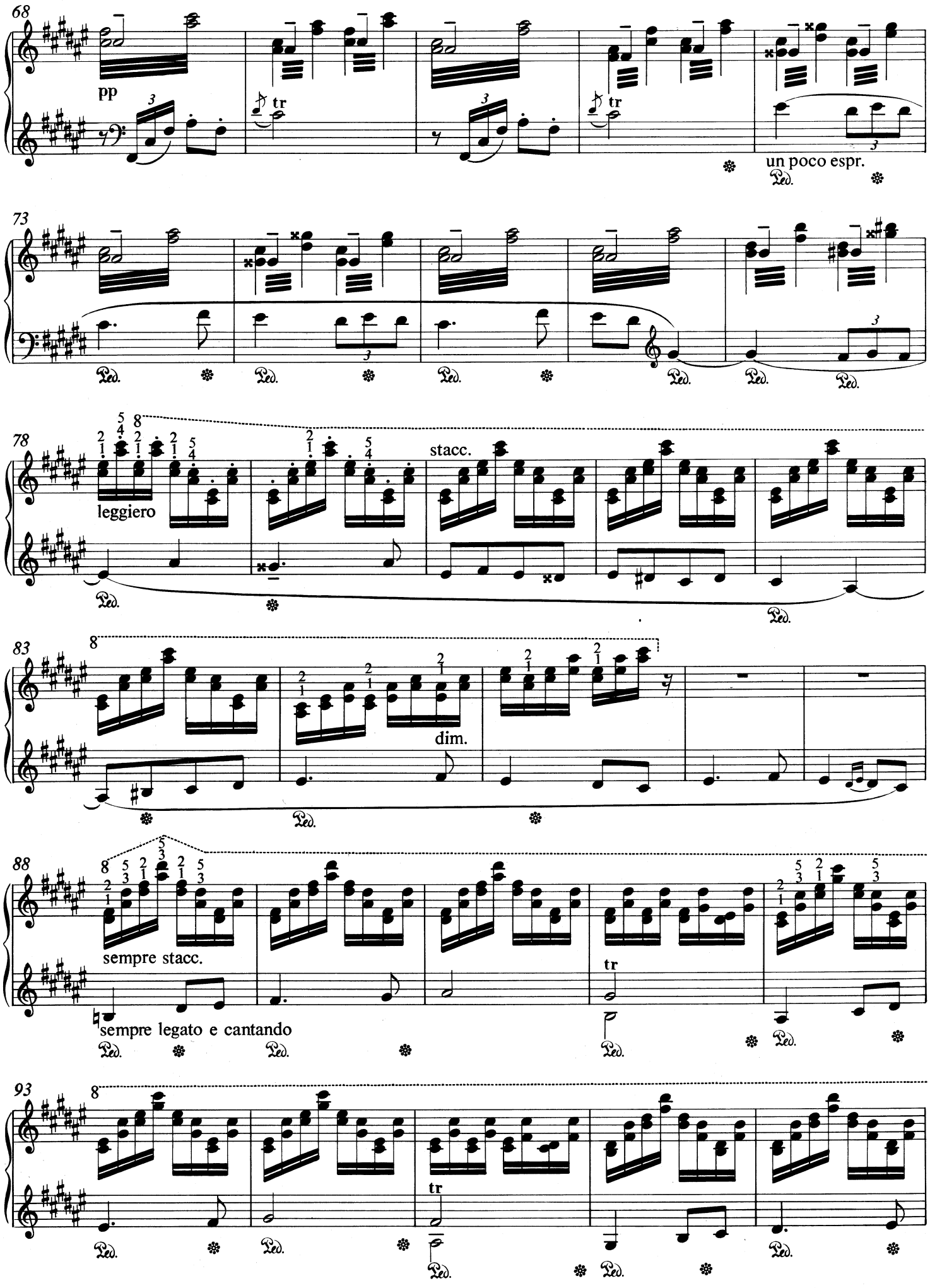

225
dim.
226
ten.
p
ten.
sempre una corda
230
sempre arpegg. e p
234
rall.
238
dim.
Più lento

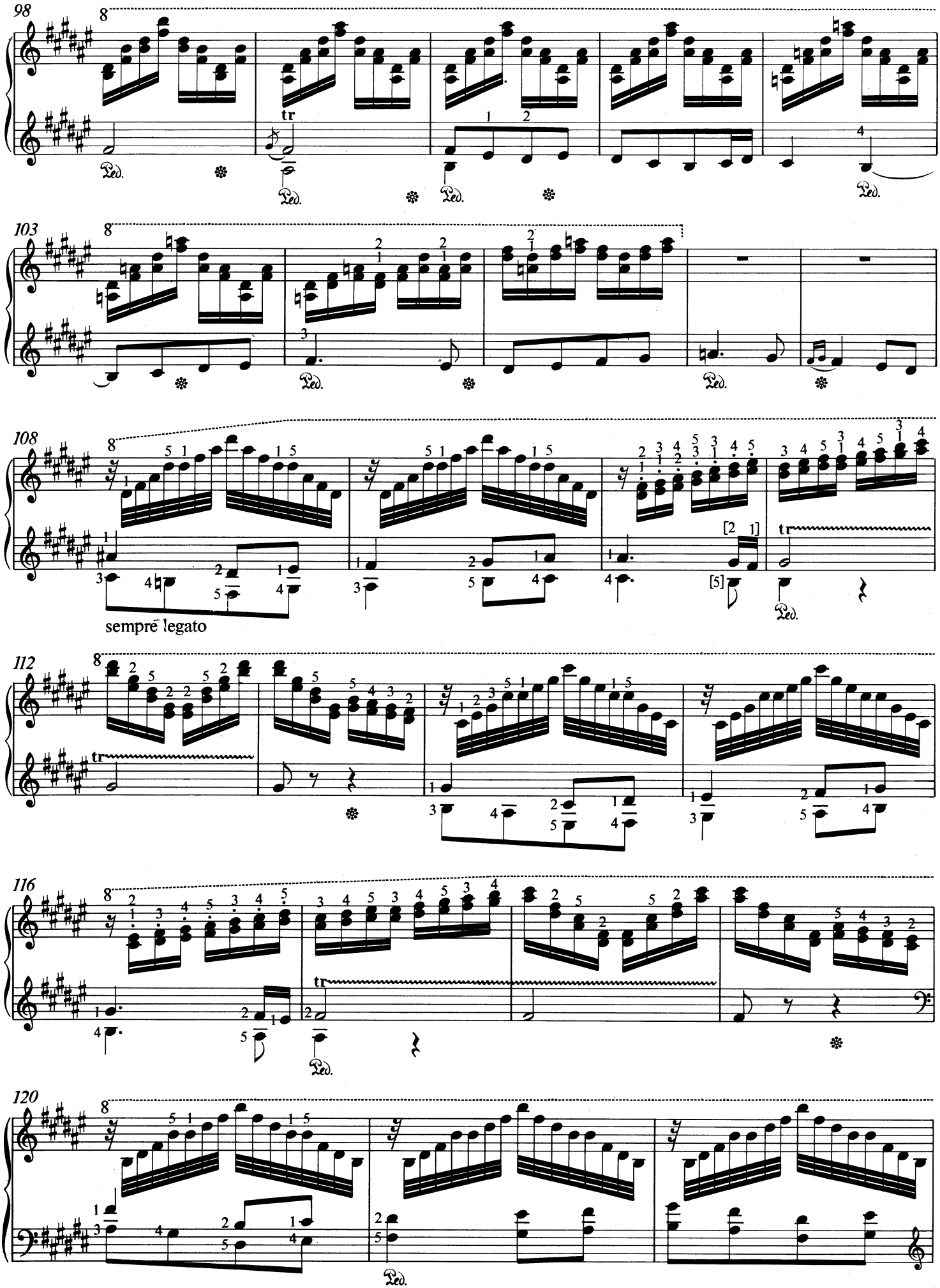
4. LES JEUX D' EAUX À LA VILLA D' ESTE

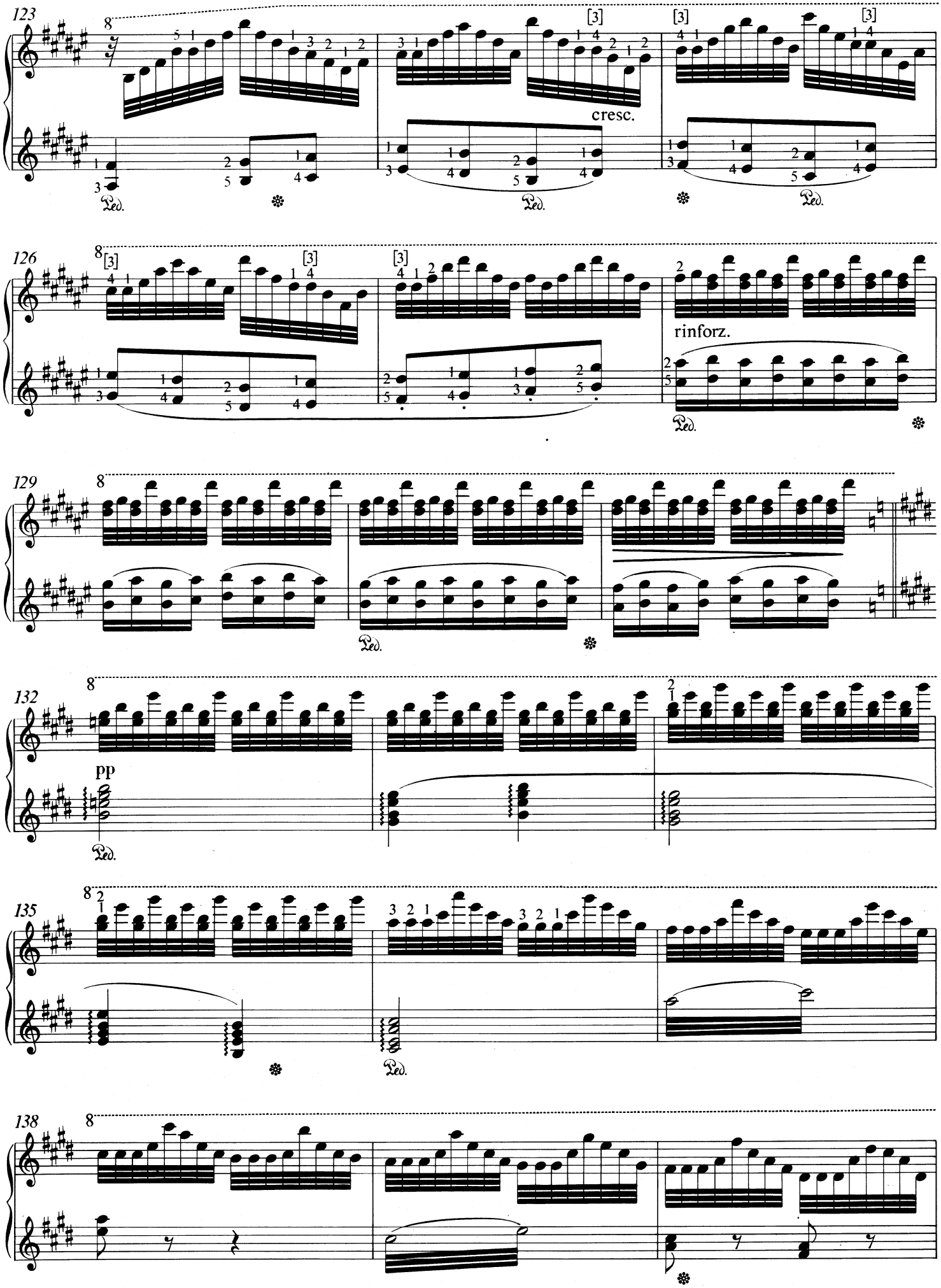


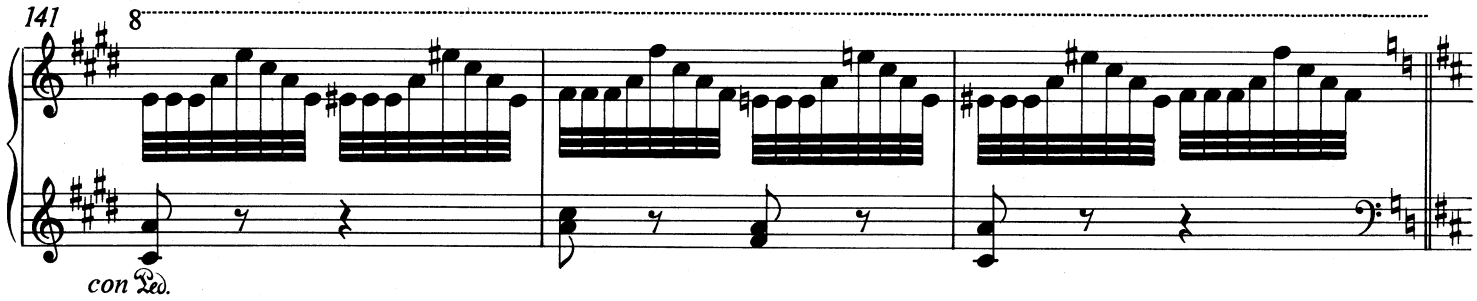

14
pp leggierissimo non legato
una corda
17
cresc. molto
20
trillo
rinforz.
23
trillo
26
dim.
29
un poco rall.
p
più dim.
[3 5 1 3 4]
[4]


Un poco più moderato
34
smorz.
dolciss. tranquillo
tremolando
sempre una corda
42
un poco marcato la melodia
sempre pp e legatiss.
48
un poco espr.
leggiero
53
stacc.
58
dim.
64
pp

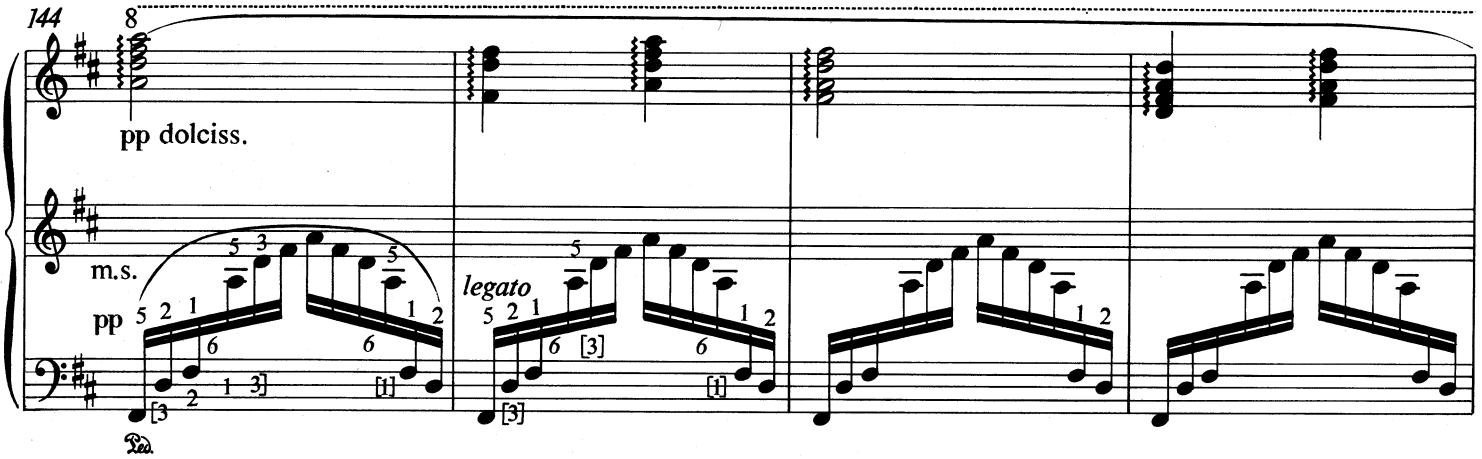

68
pp
tr
tr
un poco espr.
Ped.
73
Ped.
78
leggiero
stacc.
Ped.
83
dim.
Ped.
88
sempre stacc.
sempre legato e cantando
tr
Ped.
93
tr
Ped.

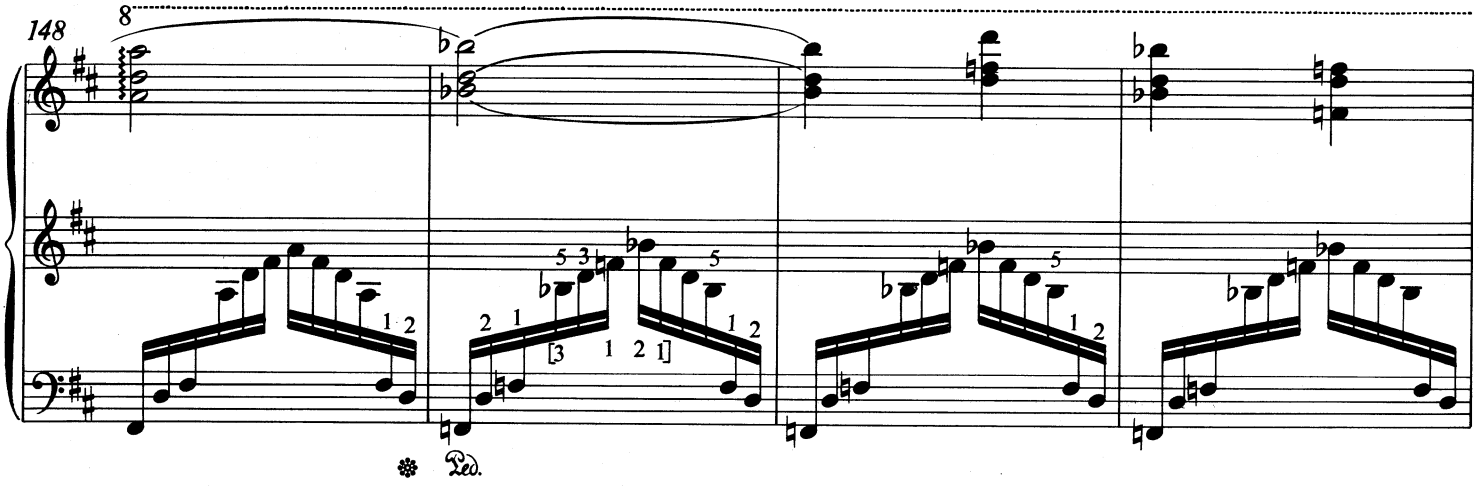

98
103
108
sempre legato
112
116
120


123
cresc.
126
rinforz.
129
132
pp
135
138

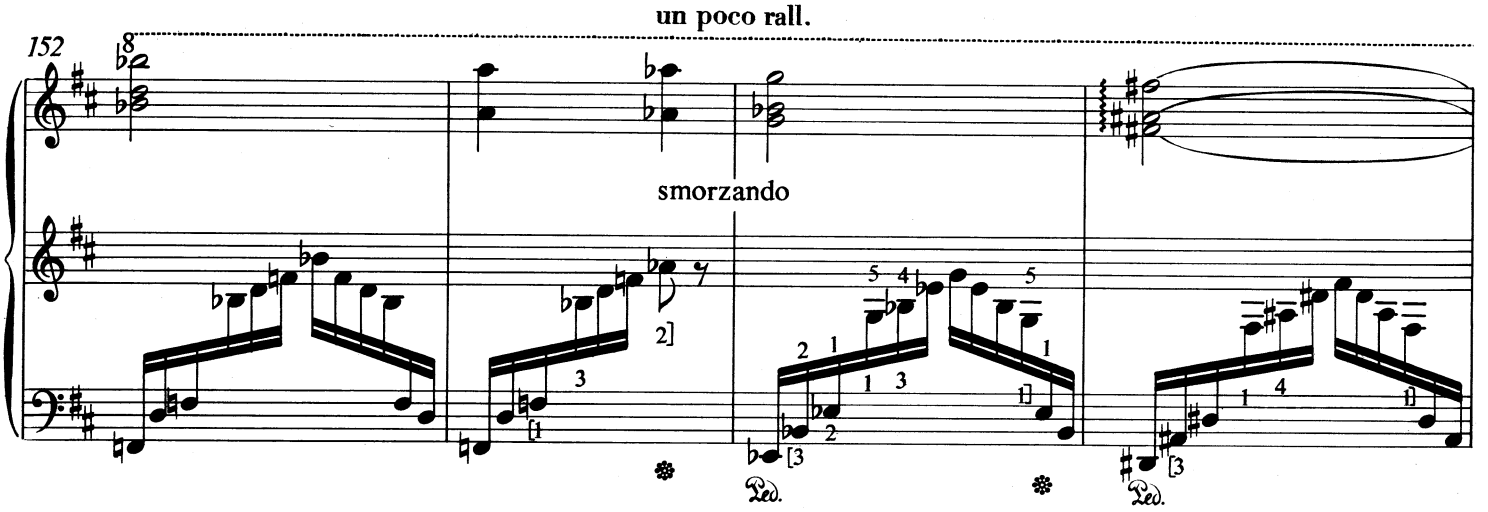


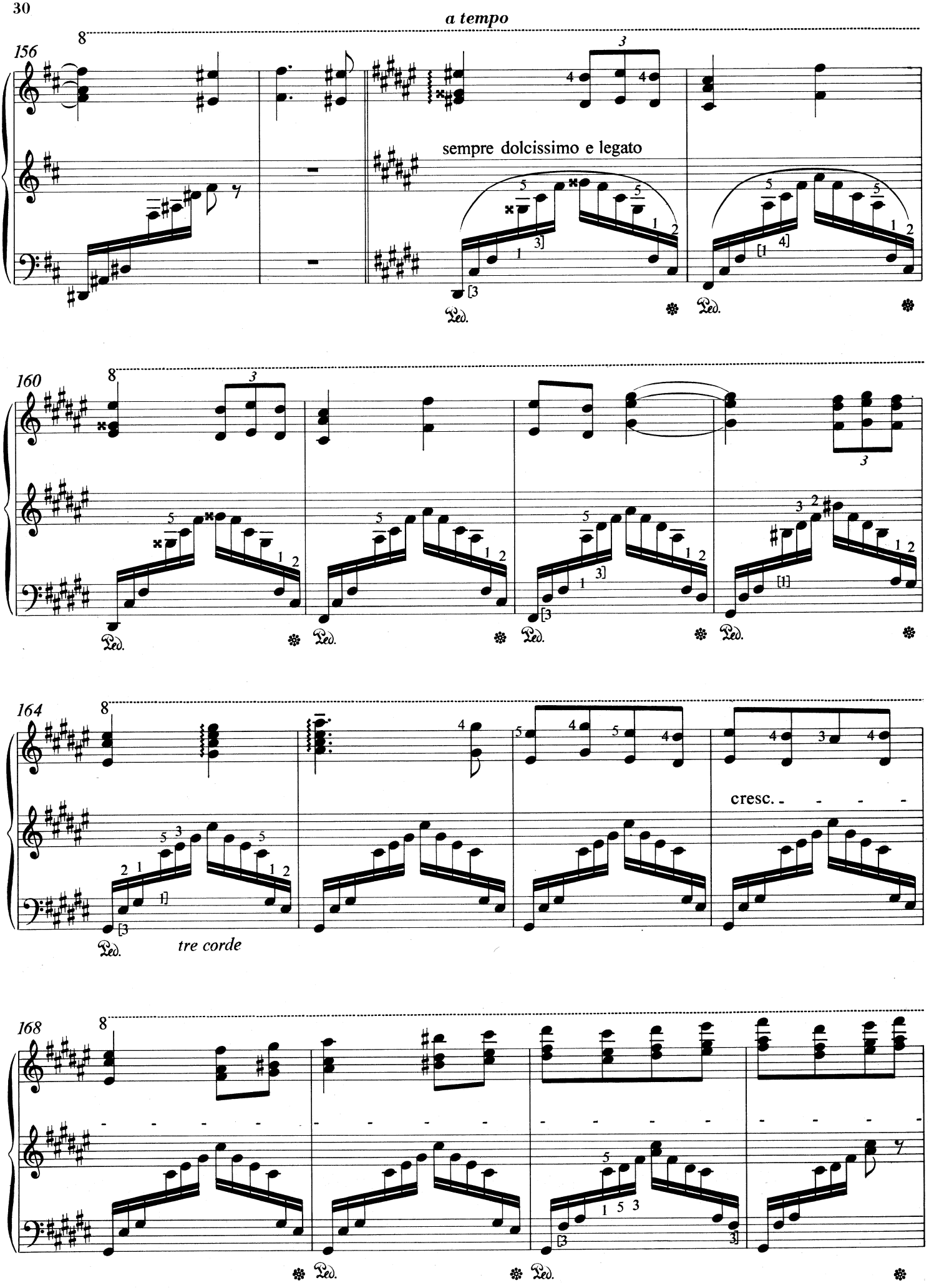
...sed aqua, quam ego dabo ei, fiet in eo fons aquae salientis in vitam aeternam.
(Evang. sec. Joannem 4, 14.)

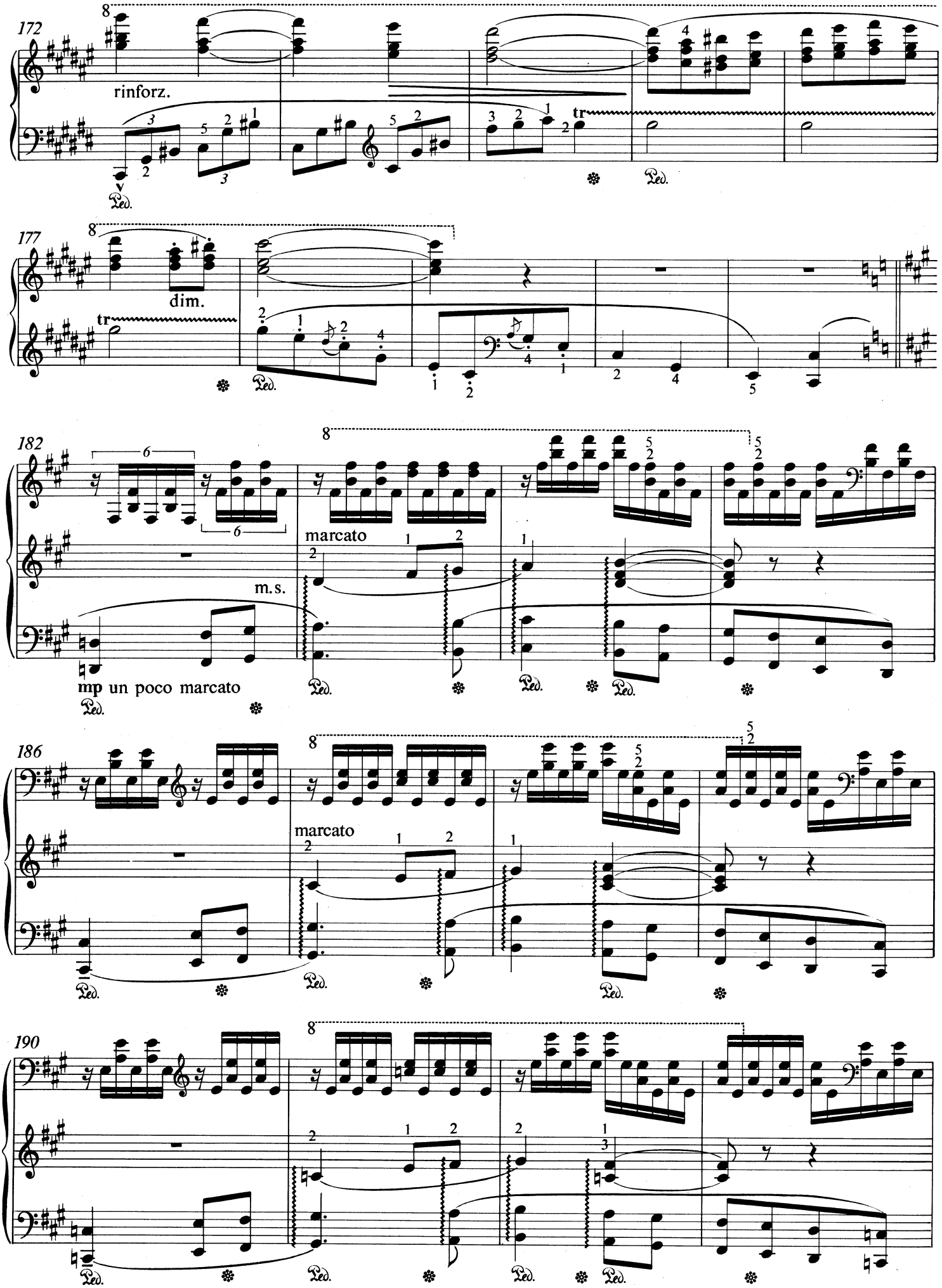


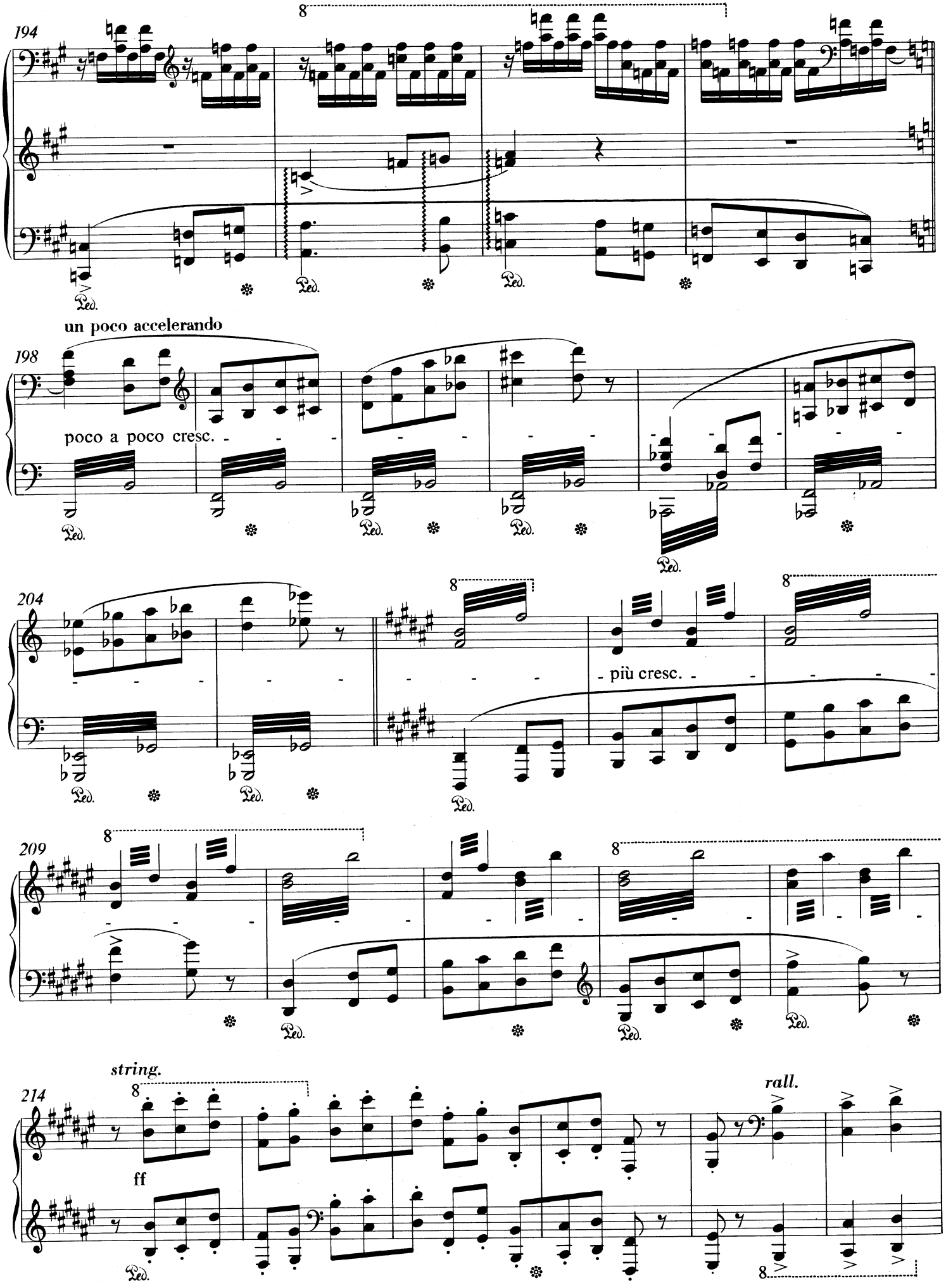


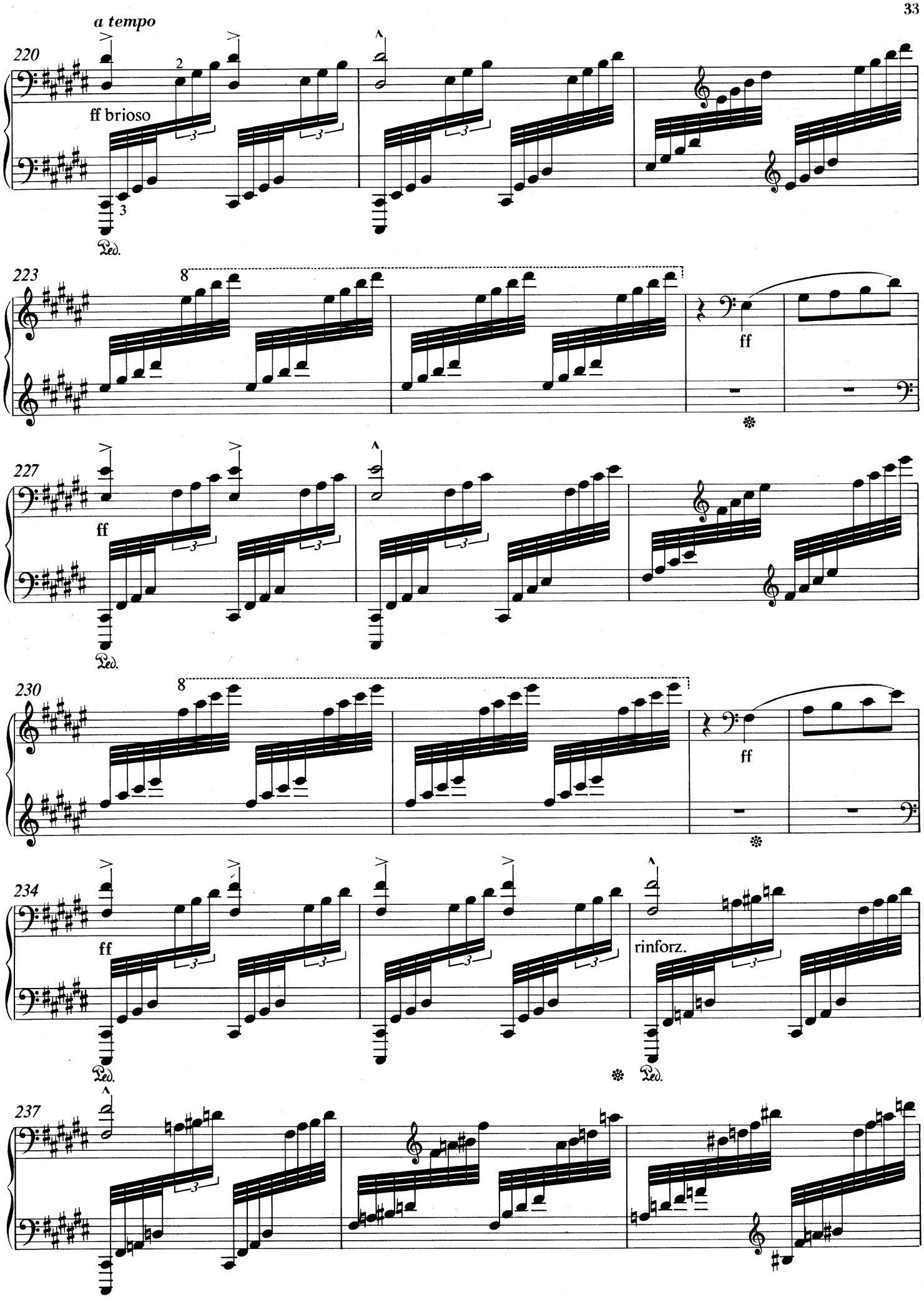
un poco rall.

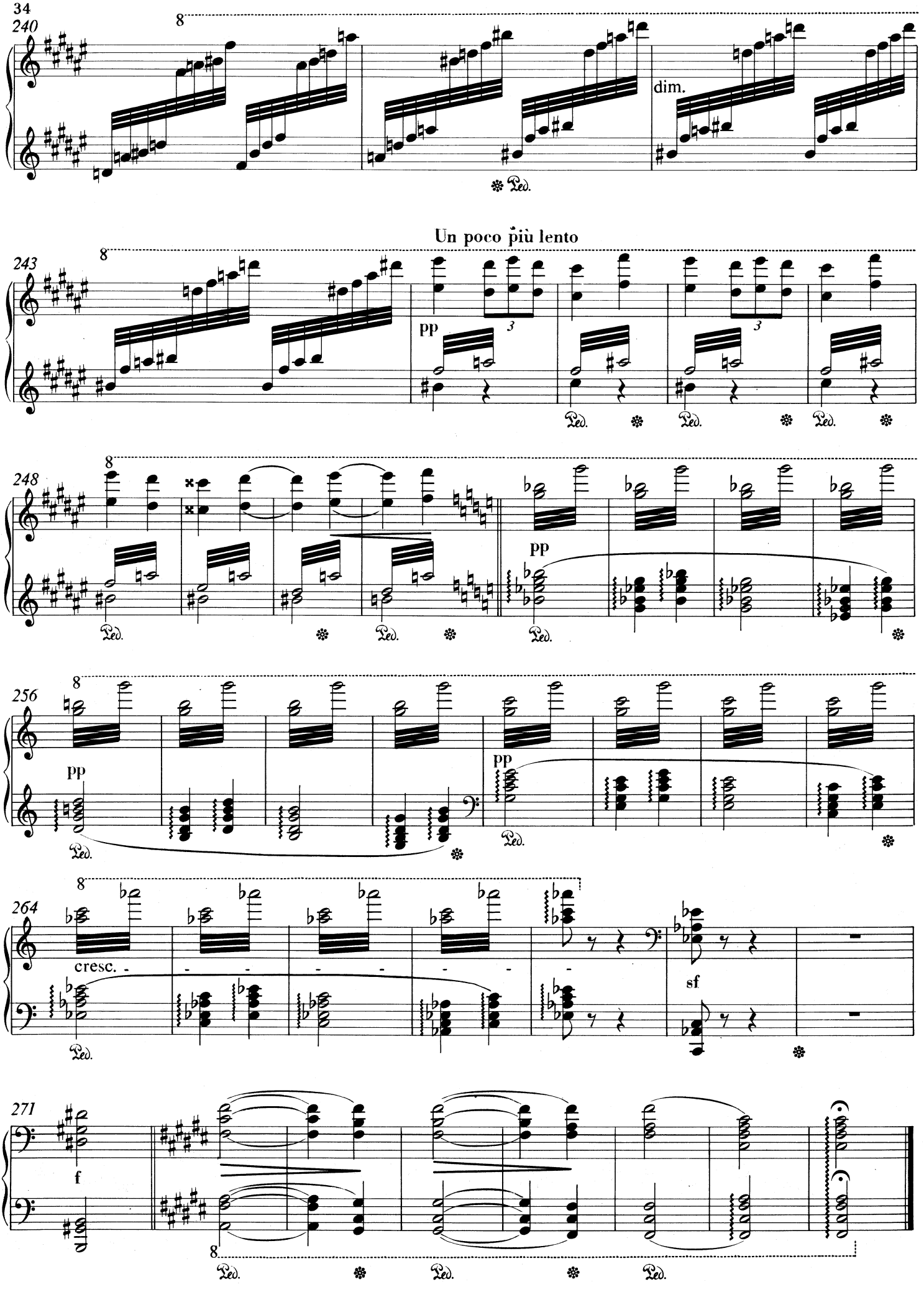



a tempo
156
sempre dolcissimo e legato
160
164
cresc.
tre corde
168


172
rinforz.
tr
Ped.
177
dim.
tr
182
marcato
m.s.
mp un poco marcato
186
marcato
190

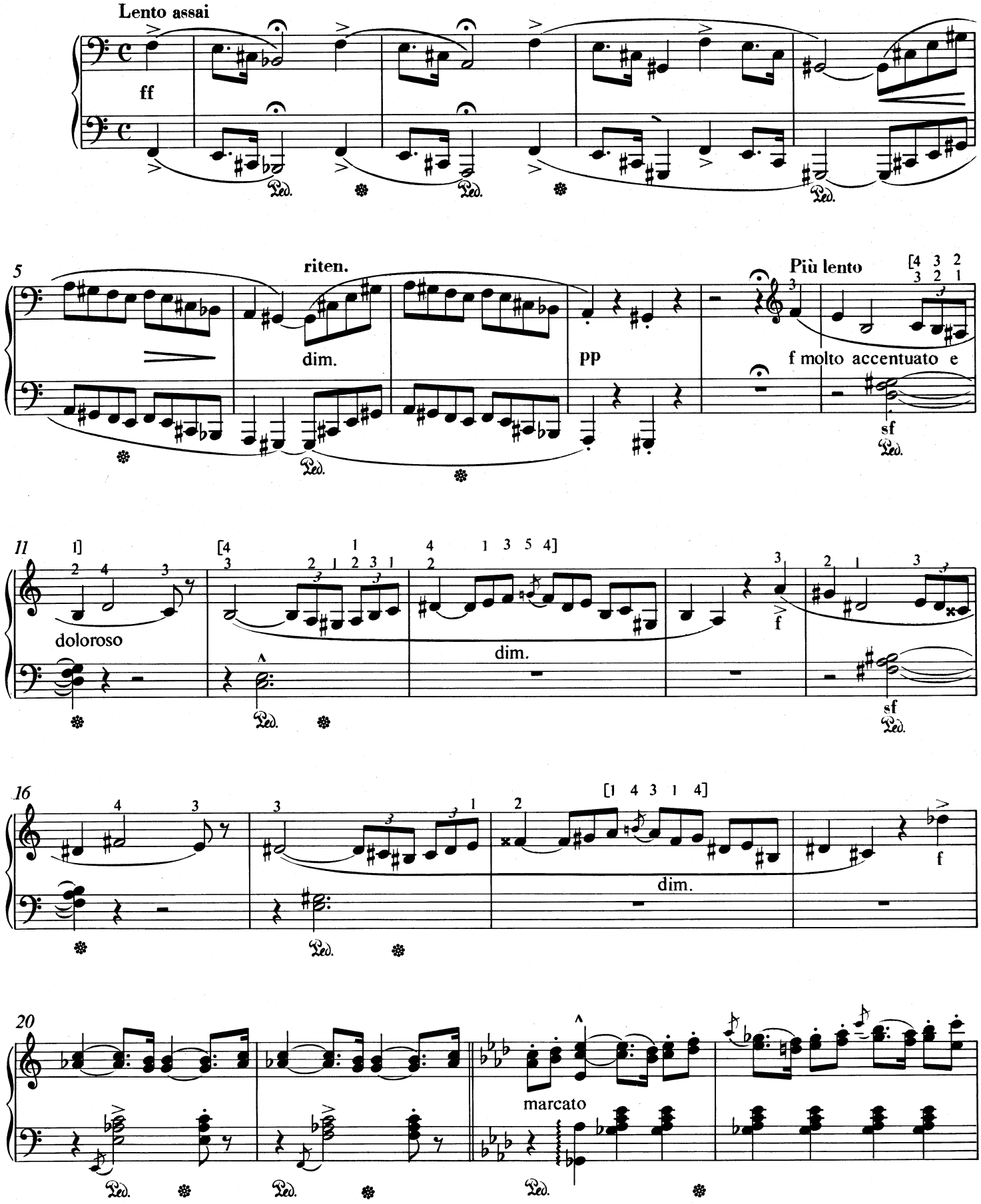

194
198
un poco accelerando
poco a poco cresc.
204
più cresc.
209
214
string.
ff
rall.

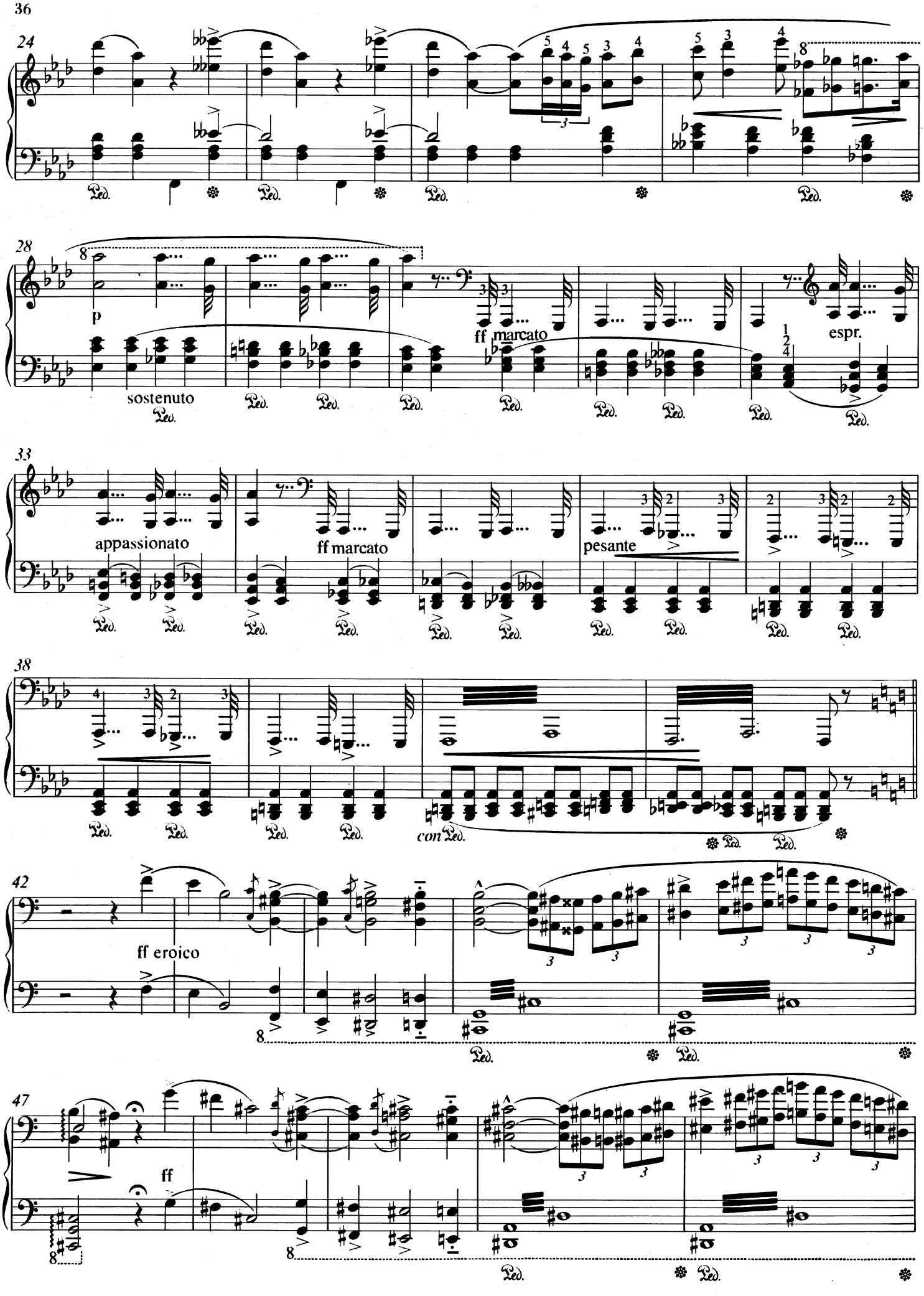

a tempo
220
ff brioso
Ped.
223
8
ff
227
ff
Ped.
230
8
ff
234
ff
Ped.
rinforz.
Ped.
237

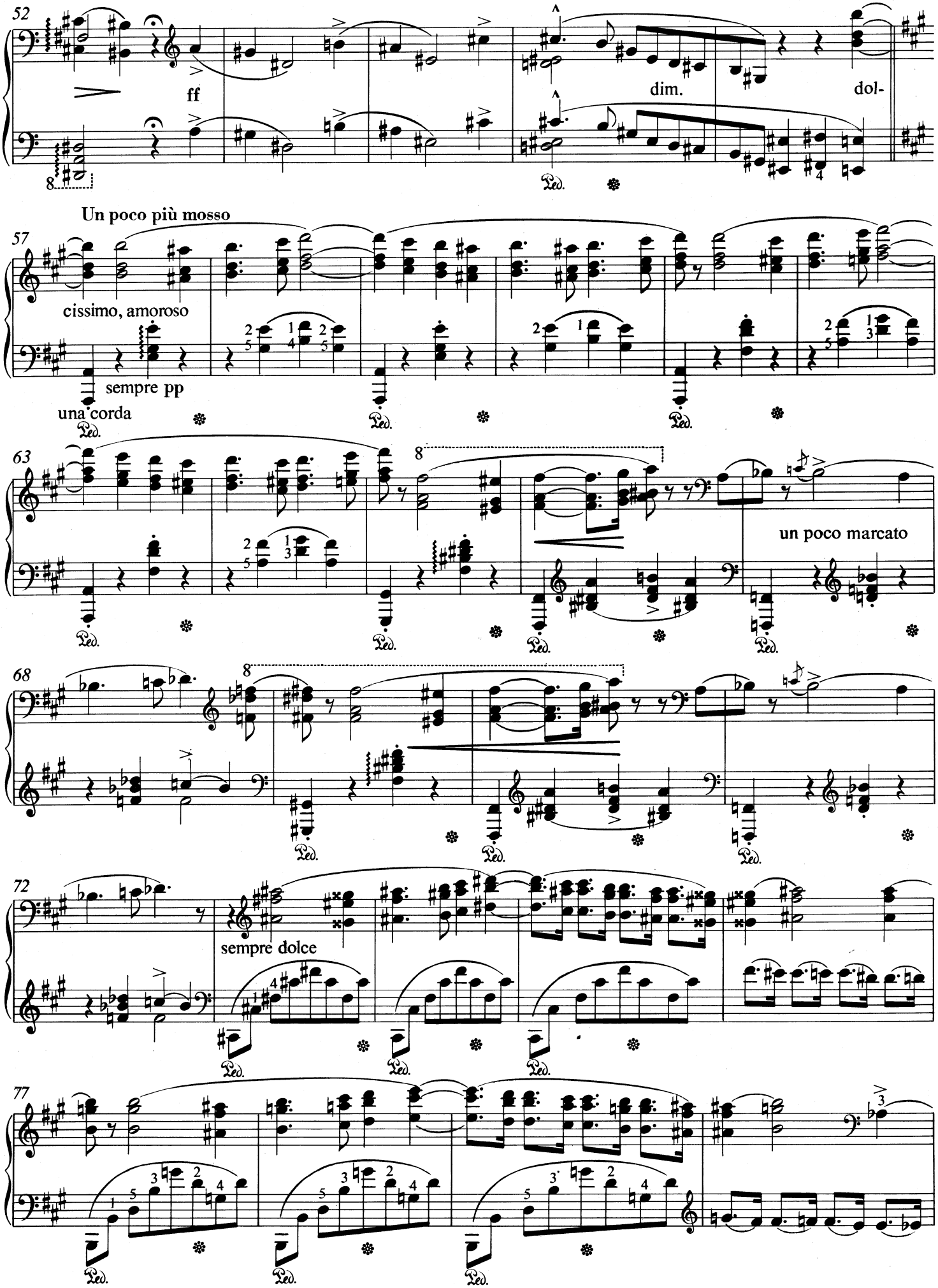

240
8
dim.
Ped.
Un poco più lento
243
8
pp
3
3
Ped.
Ped.
Ped.
248
8
pp
Ped.
Ped.
Ped.
256
8
pp
pp
Ped.
Ped.
264
8
cresc.
sf
Ped.
271
f
8
Ped.
Ped.
Ped.

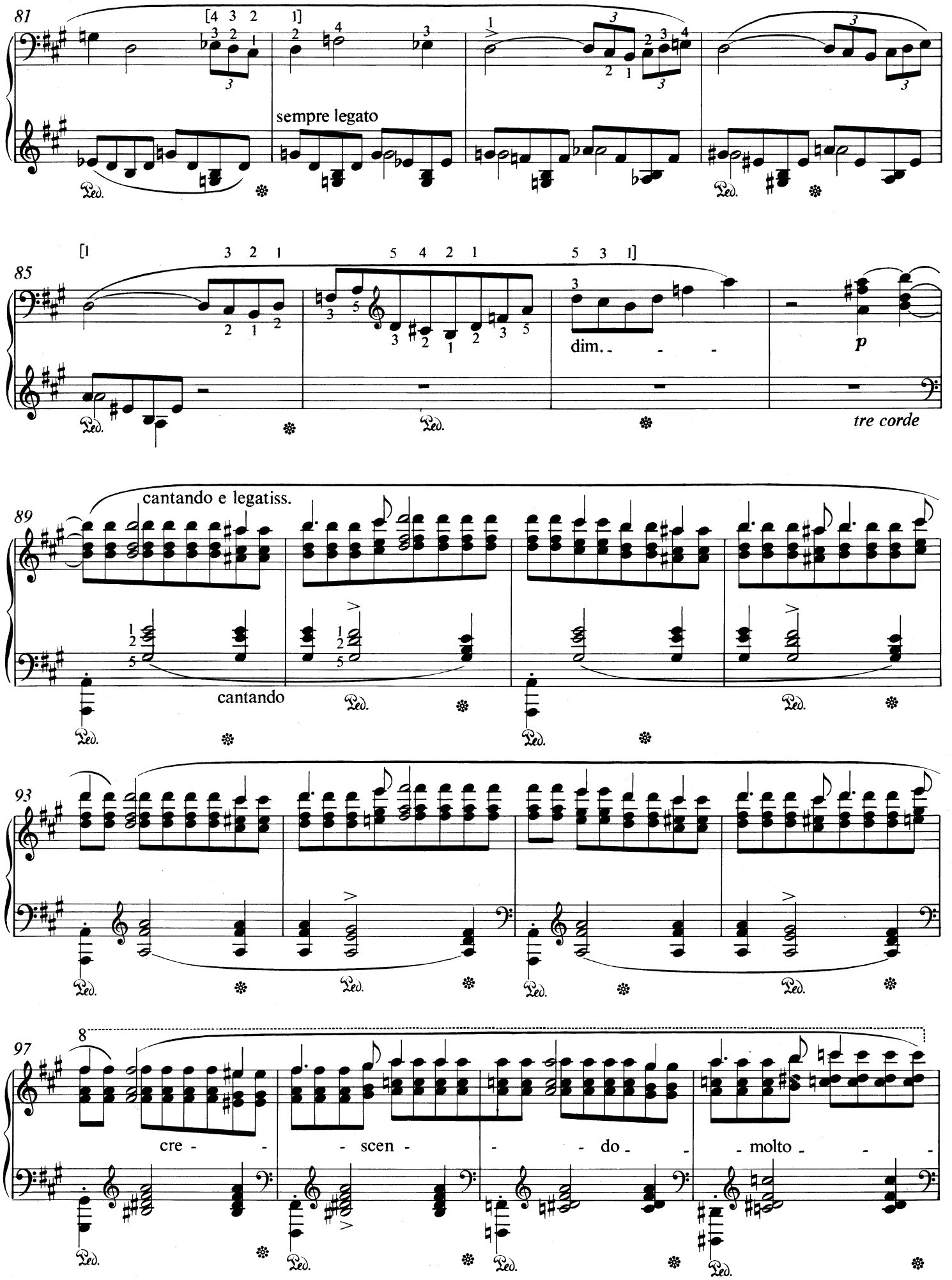
5. SUNT LACRYMAE RERUM

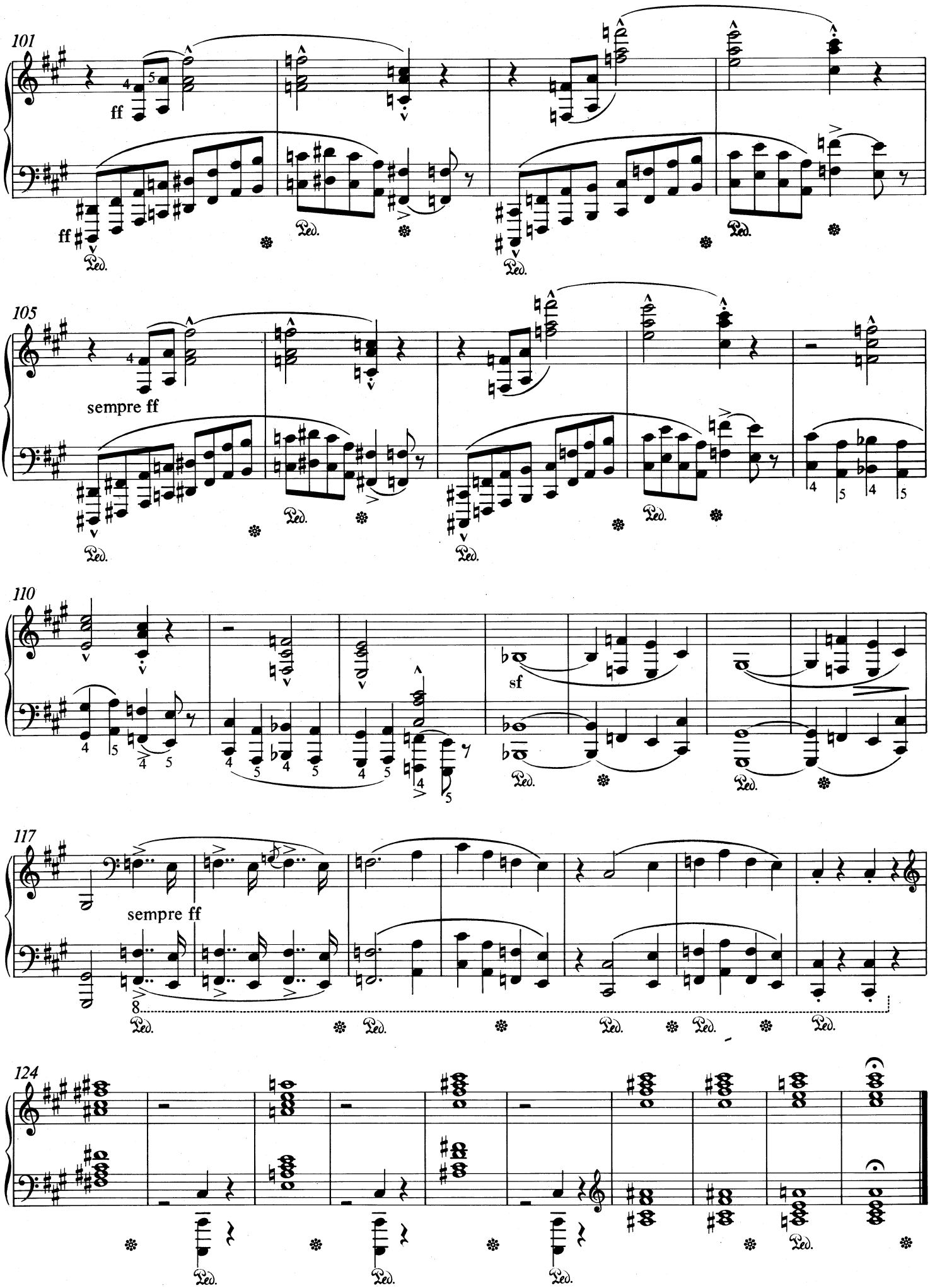
En mode hongrois




24
28
p
sostenuto
ff marcato
espr.
33
appassionato
ff marcato
pesante
38
con
42
ff eroico
47
ff


52
ff
dim.
dol-
Un poco più mosso
57
cissimo, amoroso
sempre pp
una corda
63
un poco marcato
68
72
sempre dolce
77

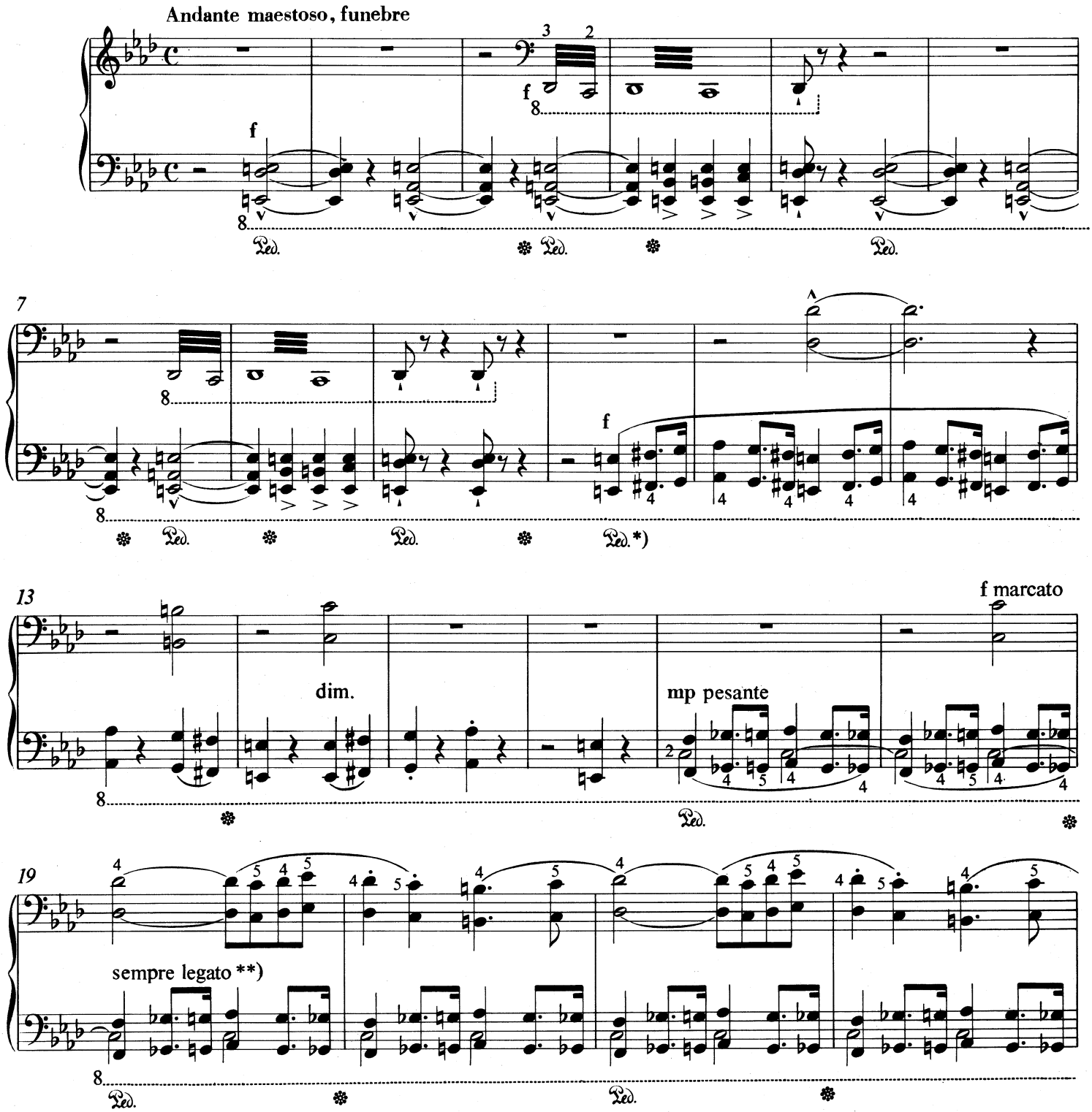

81
sempre legato
85
dim.
p
tre corde
89
cantando e legatiss.
cantando
93
97
cre - - - scen - - - do - - molto - - -


101
ff
ff
Ped.
105
sempre ff
Ped.
110
sf
Ped.
117
sempre ff
8
Ped.
124
Ped.

6. MARCHE FUNÈBRE

En mémoire de Maximilien I,
Empereur du Mexique. † 19 Juin 1867

„In magnis et voluisse sat est."

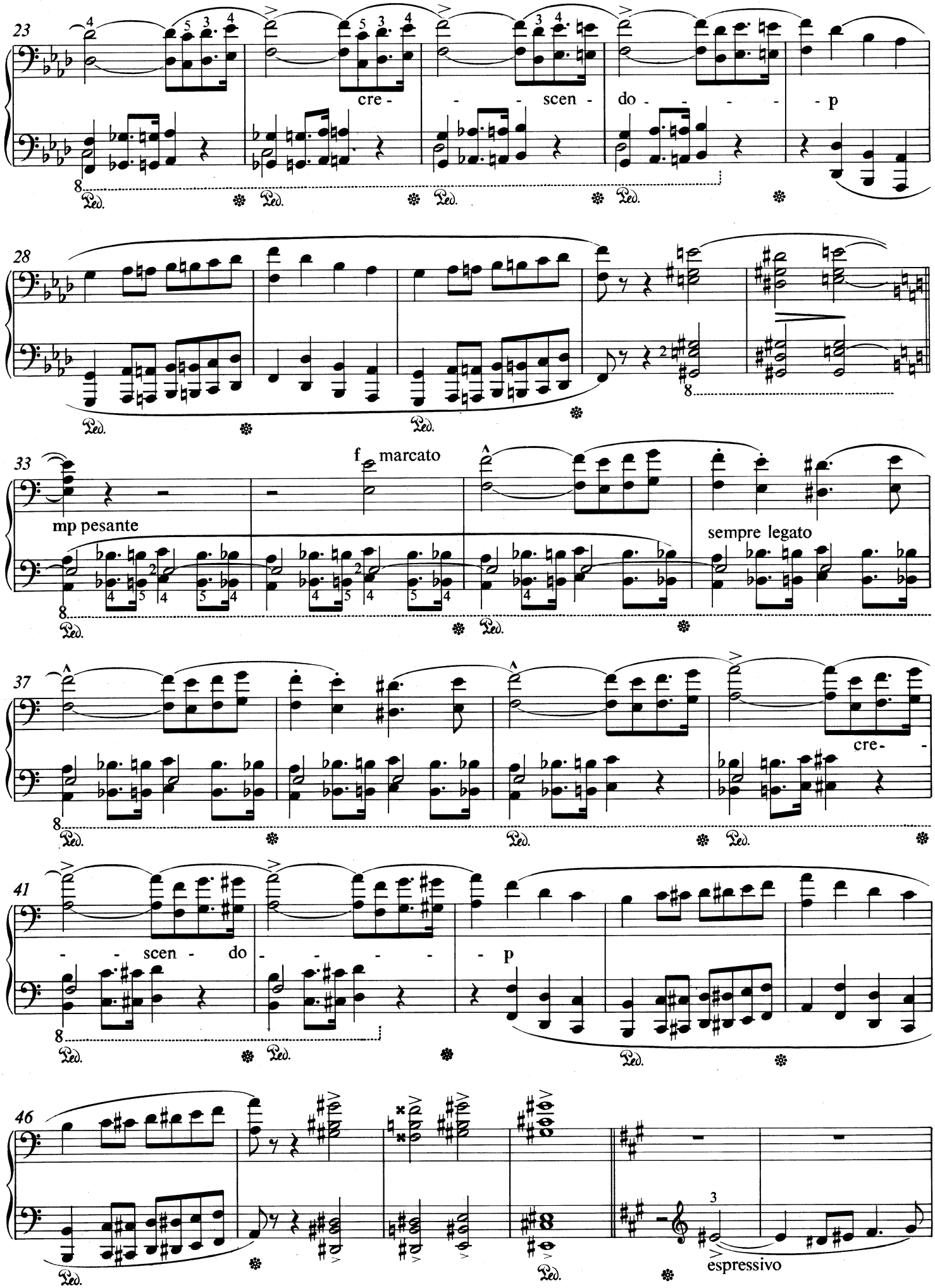


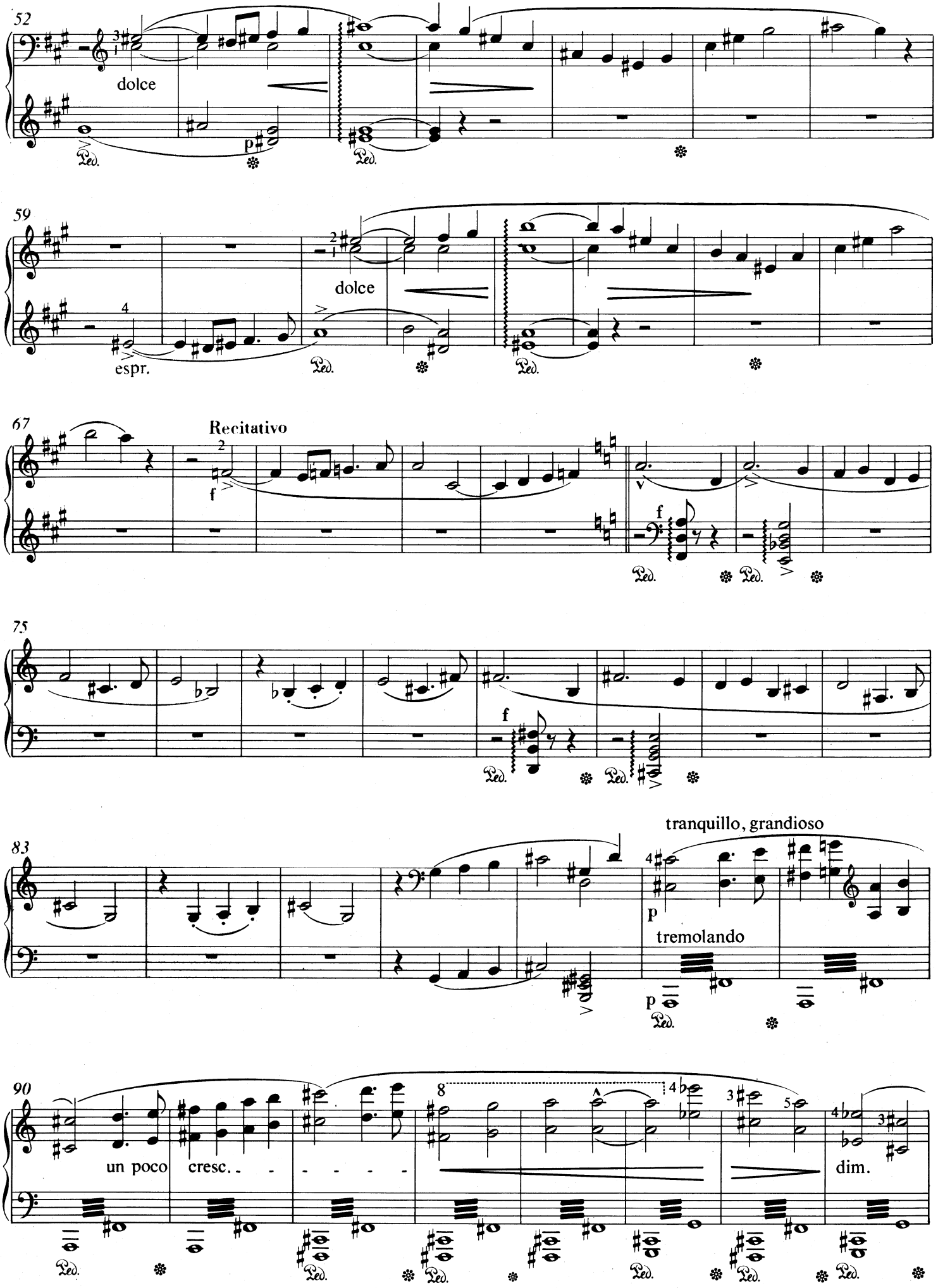
*) Die tiefe Lage erfordert bei den heute stärker besaiteten Klavieren häufigeren Pedalwechsel bzw. die Verwendung des Pedalvibratos (vgl. die Bemerkungen über den Pedalgebrauch im Vorwort zur Serie).

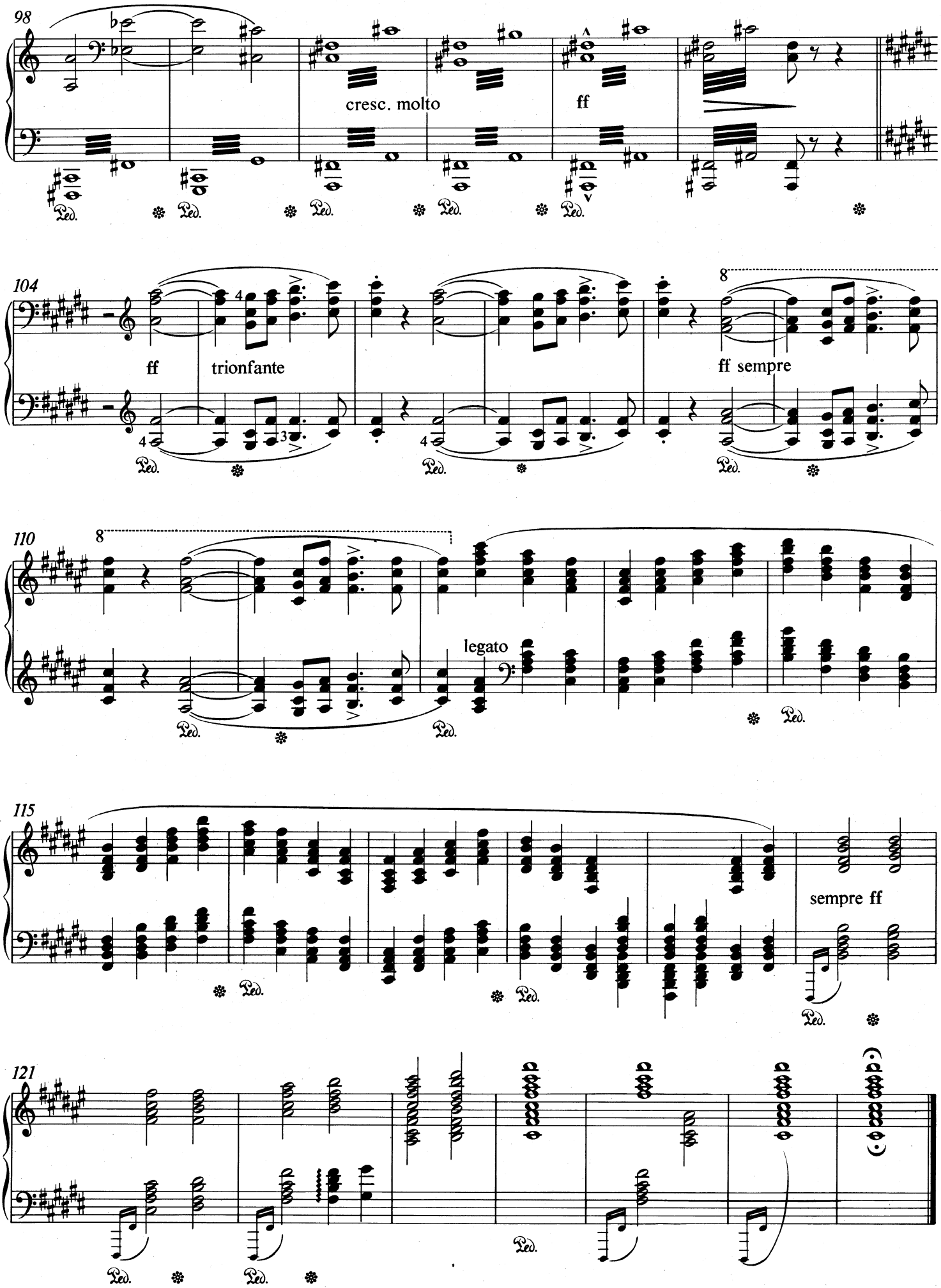
**) *sempre legato* bedeutet hier und in Takt 36, von der üblichen Praxis abweichend, auch eine Beibehaltung der synkopischen Überbindungen in der inneren Stimme der linken Hand: eine Beendigung der Synkopierung ist durch nichts gerechtfertigt.

*) On modern pianos, which have stronger strings, the deep register demands more frequent pedal changes, or pedal vibrato (see also the part on the use of the pedal in the foreword to the series).

**) Here and in bar 36 the *sempre legato*, unlike usual practice, also signifies the continuation of the connecting slurs of the syncopations in the inner part in the left hand: there is nothing to justify the discontinuation of these syncopations.

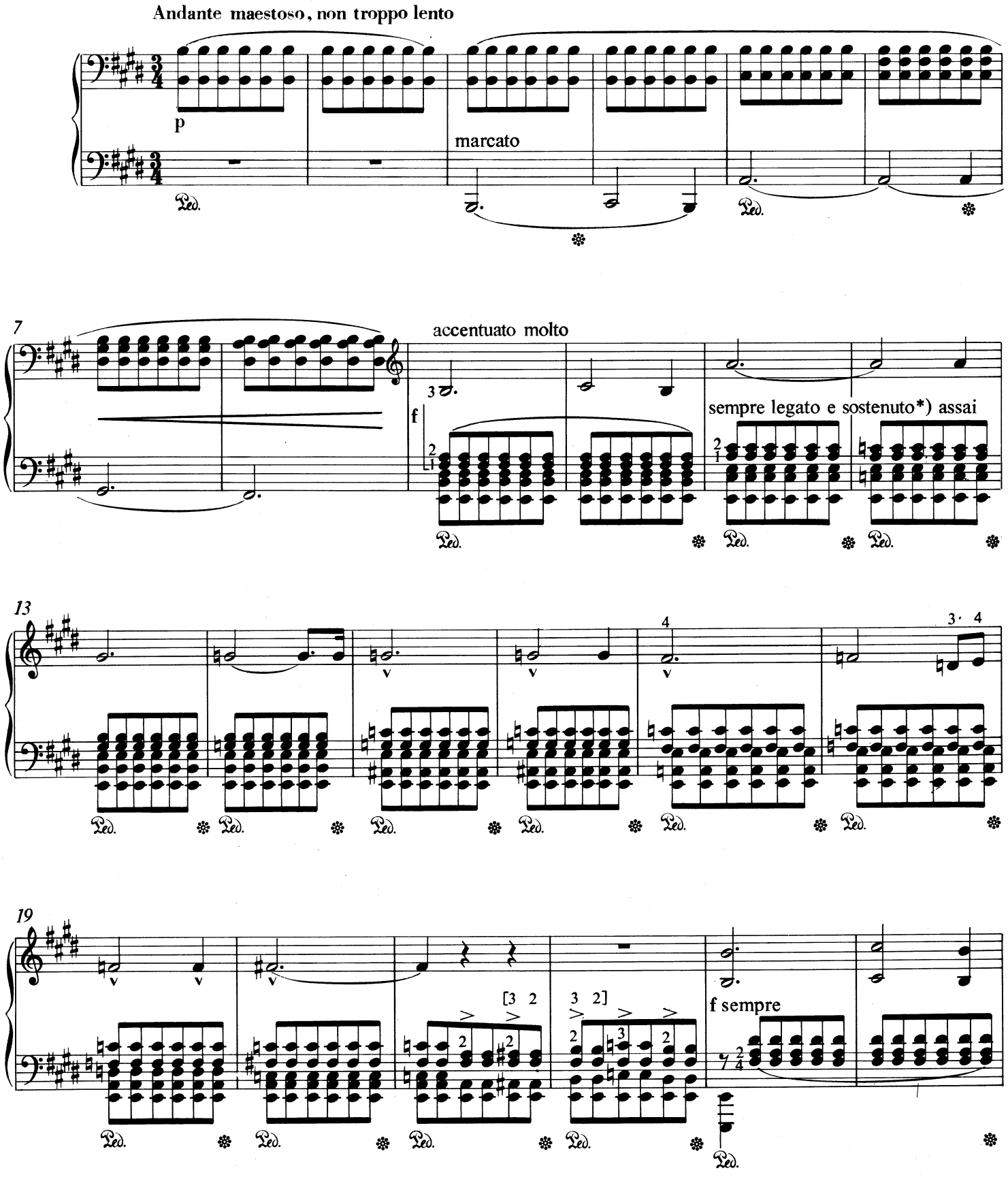

23
cre - - - scen - do - - - - p
28
33
mp pesante
f marcato
sempre legato
37
cre - -
41
- - scen - do - - - - p
46
espressivo


52
dolce
p
59
dolce
espr.
67
Recitativo
f
f
75
f
83
tranquillo, grandioso
p
tremolando
p
90
un poco cresc.
dim.


98
cresc. molto
ff
104
ff
trionfante
8
ff sempre
110
8
legato
115
sempre ff
121

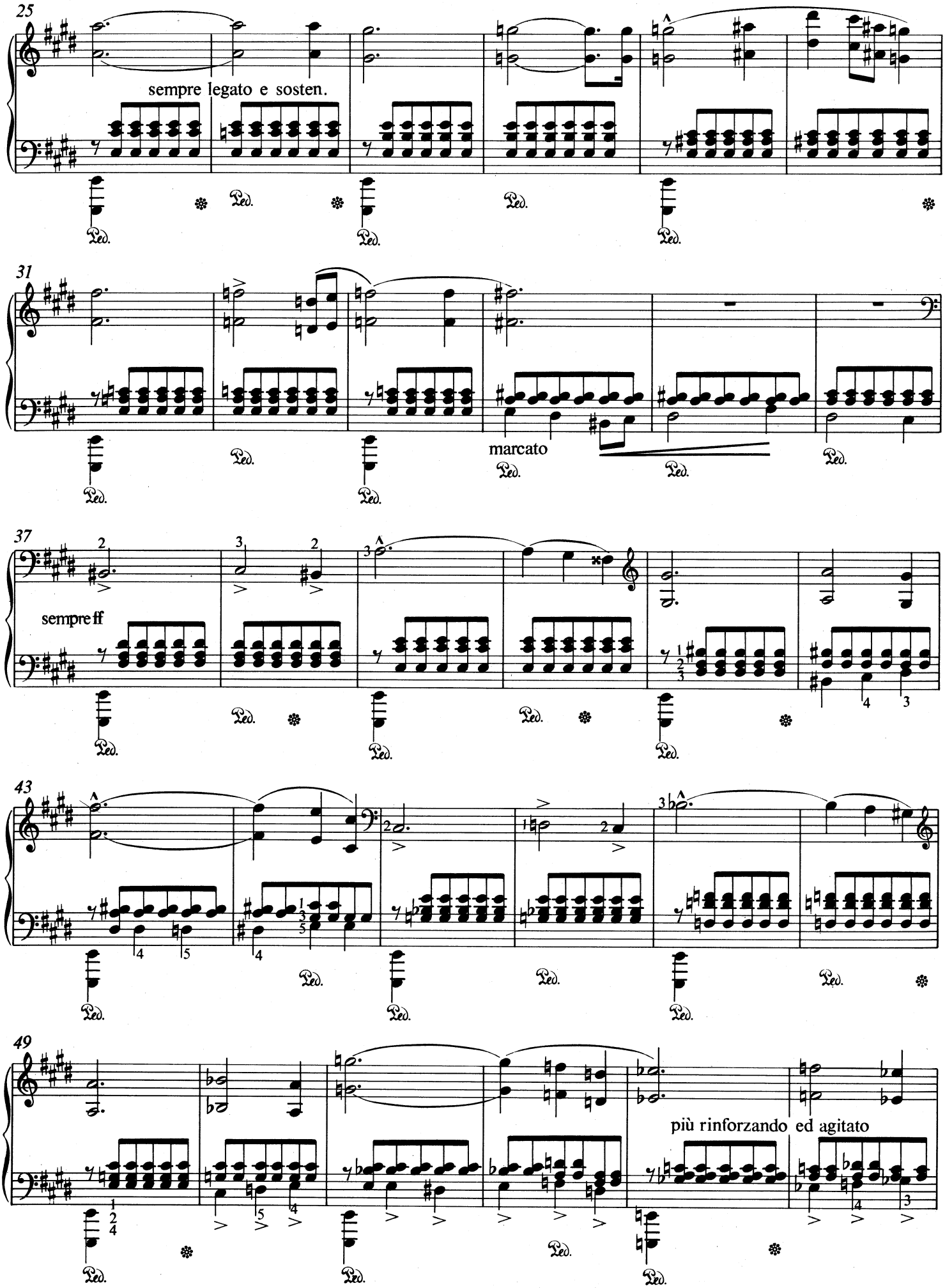
7. SURSUM CORDA

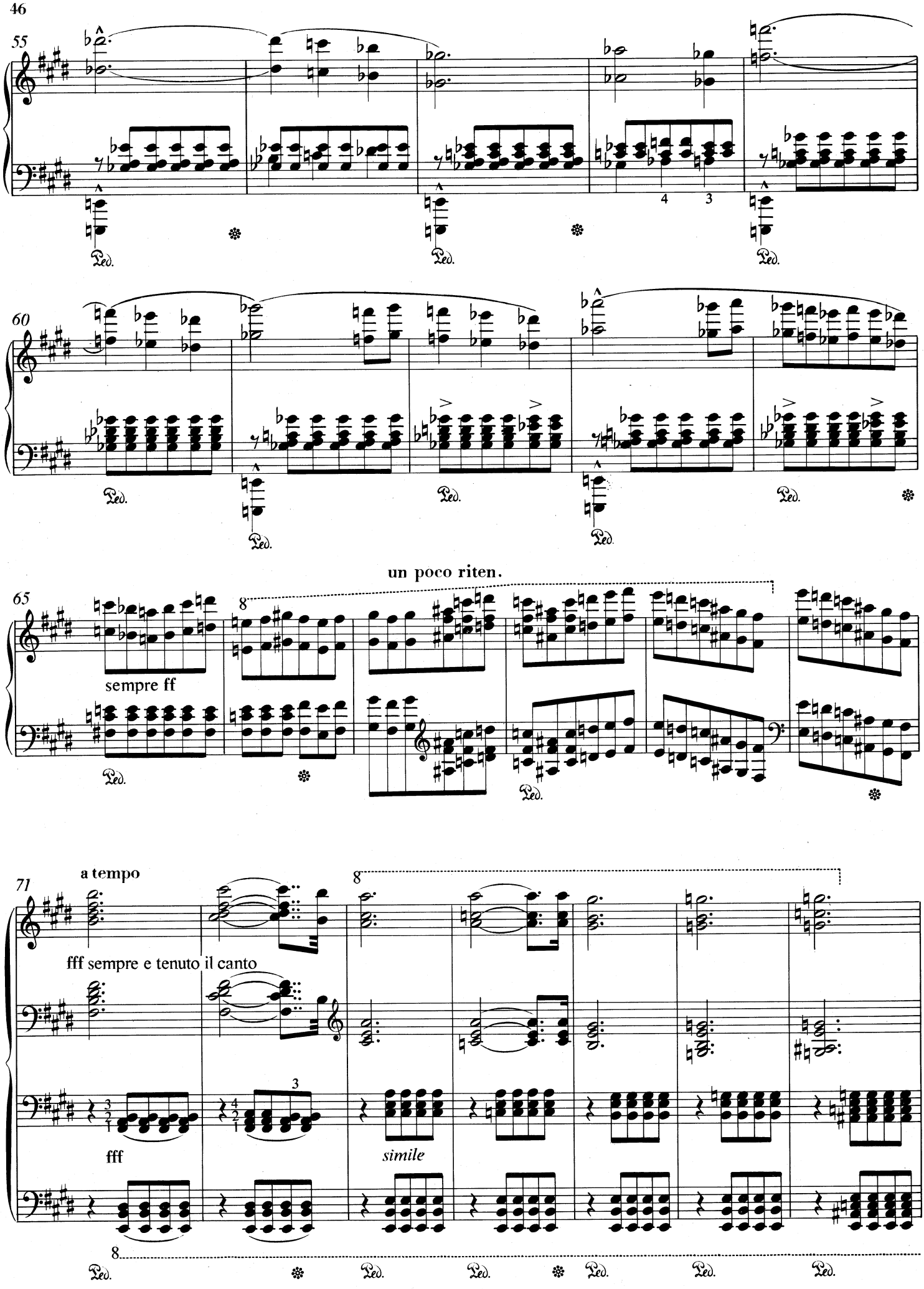
Erhebet eure Herzen

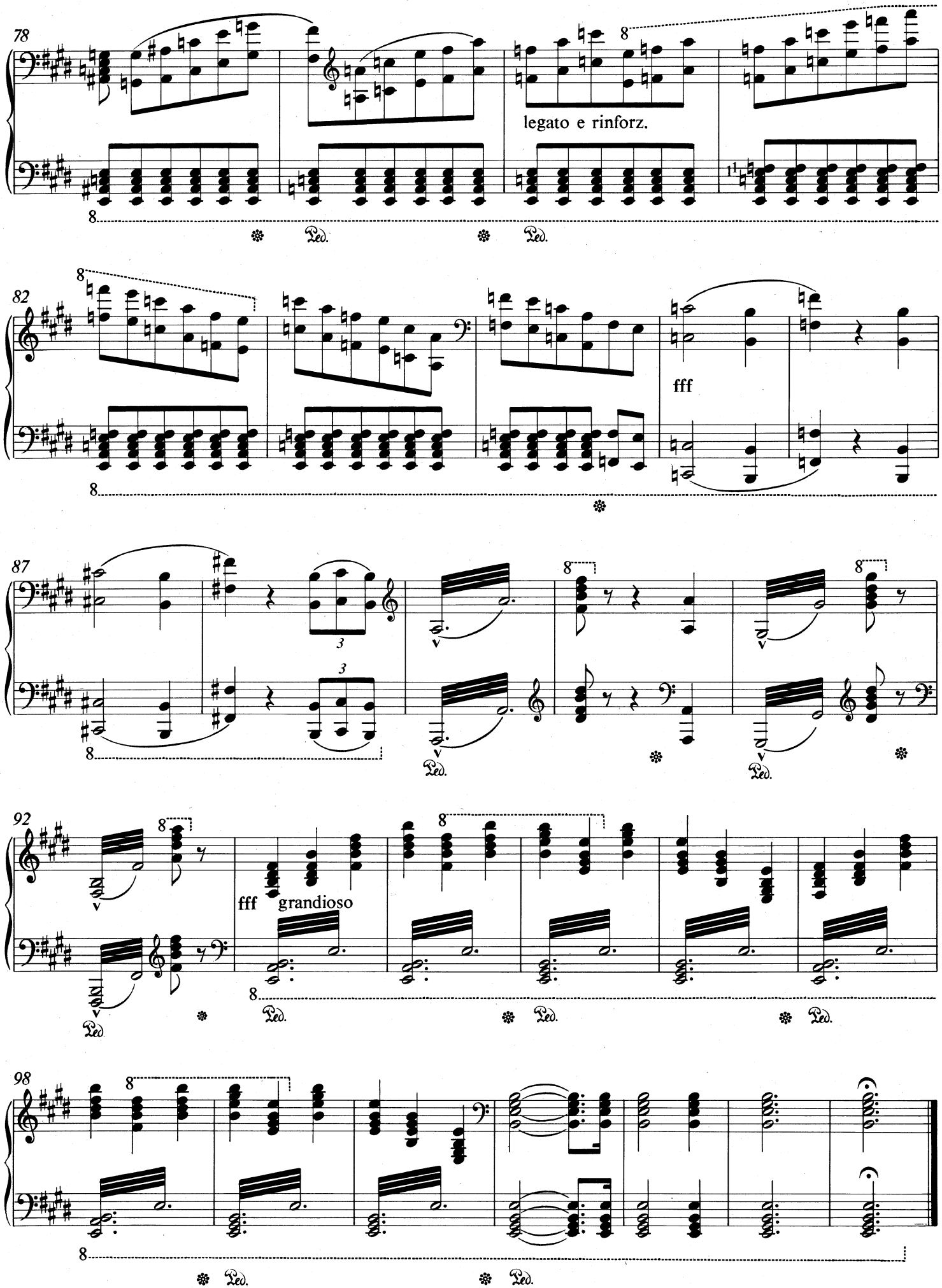


*) Die Anweisungen *sostenuto* hier und in Takt 26 sowie *agitato* in Takt 54 beziehen sich nicht auf das Tempo sondern auf die Spielweise.

*) Here and in bar 26 the *sostenuto*, and in bar 54 the *agitato* do not refer to the tempo but to the way of playing.


25
sempre legato e sosten.
31
marcato
37
sempre ff
43
49
più rinforzando ed agitato


55
60
65
un poco riten.
sempre ff
71
a tempo
fff sempre e tenuto il canto
fff
simile


78
legato e rinforz.
Ped.
Ped.
82
fff
87
92
fff grandioso
98